

OC WEEKLY

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ART & CULTURE

OC WEEKLY

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Our new Academic Internship Program is now open to locals in the greater Los Angeles area. This new program is being generously supported by a grant from the Harbor Community Benefit Foundation and will open the educational and career doors for interns interested in gaining experience with wildlife rehabilitation and research.

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PROJECTS

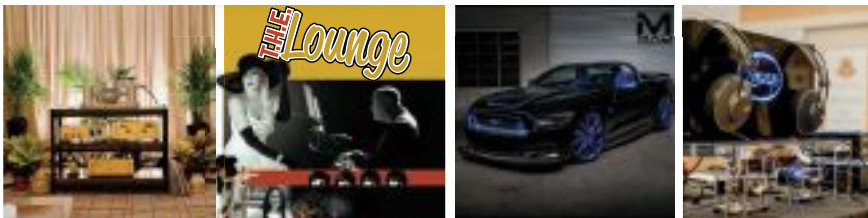
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GOD SAVE THE QUEENS

JOHN GILHOOLEY

up front

The County

- 06 | NEWS** | Todd Harmonson leads the *Orange County Register* in a Digital First era. By Gustavo Arellano
- 07 | ¡ASK A MEXICAN!** | Is it okay for Mexican protesters to wave the Mexican flag? By Gustavo Arellano
- 07 | HEY, YOU!** | The clowns in brown. By Anonymous

Feature

- 09 | NEWS** | Who'd want a serial killer freed? Tony Rackauckas. By R. Scott Moxley

in back

Calendar

- 14 | EVENTS** | Things to do while wishing for more pizza.

Food

- 18 | REVIEW** | Angelina's Pizzeria Napoletana in Irvine is as authentic as they come. By Edwin Goei
- 18 | HOLE IN THE WALL** | Rice 'N Spice in Anaheim. By Gustavo Arellano
- 20 | EAT THIS NOW** | Hwe-dup-bap special at Arirang Super Market. By Jacklyn Kim
- 20 | DRINK OF THE WEEK** | Stay Golden at A&O Kitchen + Bar. By Gustavo Arellano

- 21 | LONG BEACH LUNCH** | Bigmista's Barbecue. By Sarah Bennett

Film

- 22 | REVIEW** | *The Night Stalker* takes on Richard Ramirez in fact and fiction. By Matt Coker
- 23 | SPECIAL SCREENINGS** | Screw Netflix, and see local stuff! By Matt Coker

Culture

- 24 | THEATER** | Garage Theatre offers two one-act plays, directed by our own Dave Barton. By Joel Beers
- 24 | TRENDZILLA** | Meet you at 6th and Detroit! By Aimee Murillo

Music

- 26 | PROFILE** | What the hell is Necro Sprinkles, and why is black metal into it? By Rachael Mattice
- 28 | PREVIEW** | YG is ready for more "Fuck Donald Trump." By Gabriel San Román
- 29 | LOCALS ONLY** | Law and Disorder rocks it. By Candace Hansen

also

- 30 | CONCERT GUIDE**
- 32 | SAVAGE LOVE** | By Dan Savage

on the cover

Illustration by Andrew Hunt
Design by Dustin Ames

ORANGE FEATHERS »



SUMMER COMES TO THE OC

OCWEEKLY

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Digital First

Todd Harmonson is ready to lead the *Orange County Register* into a new era, under a new owner
BY GUSTAVO ARELLANO

Todd Harmonson has experienced nearly all the lives of the *Orange County Register*. As a high-schooler in the 1980s, he took a summer journalism seminar under legendary crime reporter Larry Welborn at a time when OC’s paper of record was one of the most profitable suburban newspapers in the United States. Harmonson continued reading the daily while attending Cal State Fullerton in the early 1990s, an era in which the *Reg* was about to win a Pulitzer Prize for its coverage of the UC Irvine fertility scandal. He joined the *Register* as a sports reporter in 1998, the last gasp of daily journalism’s Golden Age, and has been there to witness its sturm und drang ever since: layoffs in the early 2000s, bankruptcy in 2009, massive growth in staff and page count under Aaron Kushner a couple of years ago, bankruptcy again in 2015, and the paper’s purchase by Digital First Media this spring after a fierce bidding war with the *Los Angeles Times*.

So when editor Rob Curley was pushed out shortly after the acquisition, soon followed by managing editor Donna Wares announcing her resignation, Harmonson said, “I was prepared” for whatever might happen next. But the assistant managing editor, who had spent his entire *Register* career in their superb sports department, admits he was surprised when Digital First tapped him to take over the paper in the newly created title of senior editor. Harmonson now reports directly to Frank Pine, the executive editor of the Southern California News Group (SCNG), the new chain of 10 Southern California newspapers spanning the region from the *Long Beach Press-Telegram* to *Redland Daily Facts*—and of which the *Register* is the largest member.

The hiring came as a relief to the *Register* newsroom, where the 47-year-old is a respected figure for his light editing hand and unwavering support of writers, as well as the fact he comes from within. He was at the Orange County Press Club’s awards gala on May 26 at the Balboa Bay Club, sitting with Welborn and other retired *Register* vets. While his staff at other tables whooped and hollered after every *Reg* award, Harmonson quietly applauded every winner.

“We all thought Digital First would come in and install one of their own—you know, someone to keep tabs on us,” said one longtime *Register* staffer who requested anonymity. “But Todd is one of us. Everyone wishes him well and knows he’ll fight for us.”

Harmonson is a quiet guy but very

much a Generation-Xer, someone who peppers his conversations with words such as “great” and “cool” and who wears short-sleeved, button-down shirts with a bit of tiki flair. He now helps run the California Scholastic Press Association, the summer seminar he attended as a high-school student; for the past 26 years, he has taken a week’s worth of vacation and traveled to San Luis Obispo to teach workshops on his own dime. Harmonson has a self-effacing sense of humor; asked why he decided to go into sports journalism, he’ll tell you it’s because “my jumper was weak, and I wasn’t going to get taller.”

But despite his easygoing ways, Harmonson realizes he has a daunting task ahead of him: navigating the *Register* through new ownership, which is still trying to dig out of the financial and morale-sucking disaster that were the Kushner years, in an ever-changing industry.

“People are still in the feeling-out period” with Digital First, he admitted over al pastor tacos at Taqueria Zamora in Santa Ana. “But my gut feeling was that people thought that there were going to be drastic changes—and there hasn’t been. We can learn from what others in the group have done, but they’re also learning from us—and that’s what’s really a great thing to see.”

The father of two came to the *Register* from the *Torrance Daily Breeze* (now an SCNG paper) in 1998 to cover the push for an NFL expansion team in Southern California. “I was dealing with billionaires; you can’t be intimidated by them,” he says. After that ended with no local football, he covered USC during the Pete Carroll years, requesting a change to head OC Varsity, the paper’s wildly successful high-school-sports section, after missing his child’s first basketball game for a “meaningless” Arizona State basketball game. “I always saw myself as more of a writer, and I thought my mentor [at the *Register*] would be there forever,” he says, explaining how he never imagined himself as any type of editor. “But he got laid off.”

As he moved up, the *Register* kept losing more and more people, save for the Kushner era, during which so many people got hired that, Harmonson says, “you couldn’t find a parking space in the parking garage.” He’s nevertheless proud of the work the paper did in those times of turmoil. “We lost a lot of people. Everyone was vulnerable, but it was important to stay and do what we could to move forward.”

Harmonson isn’t worried that his all-sports background will limit his abilities as senior editor to understand covering all of Orange County—far from it. “Sports-writing is great training for anyone who



HARMONSON: “I WANT TO DO AS MUCH AS I CAN FOR AS LONG AS I CAN”

BRIAN FEINZIMER

wants to do anything in journalism,” he says. “Go cover a high-school football game. Try taking running stats, plus do 350 words. You have to be organized, think on your feet—and you have to hit your deadline. People make a big deal about Election Night—try doing it every Friday night. And the news guys at least get pizza; we [in sports] do it so often that we don’t get pizza.”

True to its name, Digital First is emphasizing that newspapers focus on offering their stories across multiple platforms; workshops to teach all *Register* reporters everything from SEO-friendly headlines to recording their own videos are forthcoming. Harmonson welcomes the strategy, a dramatic change from previous owners who emphasized the print edition above all else. “We’ll still do the great journalism the paper is known for,” he says, “but we’ve got to take it to where readers are finding it.”

Given the staff turmoil of the past couple of years, Harmonson is “evaluating the ways in which we could save money by cutting things as much as possible, instead of people,” emphasizing that the paper has saved smartly by seeing lesser fees in production and services through the virtues of belonging to a chain. He thinks the *Register* is doing good work, but he wants to devote more resources to reporting on homelessness and cannabis; toward that end, the paper has a full-time cannabis reporter in Brooke Edwards Stagg, the *Register*’s first. And, he says, the days of listicles and clickbait is over. “It’s not going to be perfect, but good work is always going to be important to us. . . . I want to do as much as I can for as long as I can.”

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ask a mexican!»



DEAR MEXICAN:
Cabrón, the Mexican flag. Tell your pals that every time they wave it, that's 5,000 more votes for Trump.

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DEAR GABACHO: Waving the Mexican flag isn't just a shout out to our ethnic heritage, but it's also a blatant reminder of the failings of this country toward comprehensive immigration reform. Because if there's anyone to blame for the Mexican-flag flap, it's conservatives. As I've been saying for more than a decade in this *pinche columna*, Mexicans assimilate into America, yet many Americans don't want to believe it and want to do anything possible to stop it. Talk to those kids waving the *bandera*, and their culture is wholly American, from their language to steez to music to their upbringing—their everything. But when you have morons calling their parents and elder relatives rapists and murderers, calling young Mexican-Americans unworthy of the U.S., and wanting 11 million undocumented folks deported, wrapping themselves in the Mexican flag is a righteous *chinga tu madre* to the white supremacy that wants them gone. (And yes, Virginia, Trump-supporting minorities can subscribe to white supremacy, too—know your decolonial imaginary!)

Waving the Mexican flag during rallies isn't sedition; it's a bold affirmation that *aquí estamos, y no nos vamos*—this generation's "We Shall Not Be Moved," except it rhymes. And it's a reminder that Mexicans simultaneously fully conform and buck American immigration trends. Notice how the red-white-and-green only pops up during times of protests or celebration, when we're expected to "act" Mexican; during the rest of the year, the Mexican flag is mostly out of sight, out of mind as Mexicans seamlessly return to the trappings of American life until the next protest. Besides, what else are these young people supposed to wave at this point? They could wear the Stars and Stripes,

» GUSTAVO ARELLANO

even the Gadsden ("Don't Tread on Me") flag, and it wouldn't change the hearts and minds of the true haters—so might as well unfurl the Aztec eagle to antagonize them more, you know?

And waving the Mexican flag doesn't ruin *la causa* or push more people into the Trump camp—far from it. For decades, there has been a push-and-pull between the accommodationist segment of the Latino community and the radicals. The former's mantra—slow and steady and Democrat—rarely gets anything accomplished beyond getting centrists elected and former MEChA-istas in cabinet positions. The best example of this happened during the past decade's DREAMer years, when undocumented college students were asked to basically serve as photo props for so-called Latino leaders. Those DREAMers eventually started launching direct actions against *vendidas* such as Congresswoman Loretta Sanchez, who infamously didn't put her name to a congressional bill supporting the DREAM Act until two undocumented activists lost their lives. It's radical pushes such as that and brandishing the flag of a foreign nation that's the needed fuel for activist fire in the face of conservative lunatics and liberal wusses. Scaring away the middle? Anyone so easily swayed by the choice of a piece of cloth that they'll wish a Trump on this country ain't an ally you want.

But that's the best part about waving the Mexican flag at rallies: we can because—to paraphrase Mexico's favorite philosopher, Morrissey—we've got Mexican blood and an American heart. We ain't no fifth column, folks; we're the *pinche* foundation that represents the last, best hope against the Trump monster. And we're ready to let our freak—and Mexican, American and Bob Marley—flags fly at the ballot box and

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Clowns In Brown

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HEY, YOU! Send anonymous thanks, confessions or accusations—changing or deleting the names of the guilty and innocent—to "Hey, You!" c/o *OC Weekly*, 18475 Bandilier Cir., Fountain Valley, CA 92708, or email us at letters@ocweekly.com.



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To receive a settlement payment, eligible class members must submit a claim. It is expected that eligible class members who submit a timely and valid Claim Form will receive at least \$150 per qualified call but not more than \$5,000 per call. The amount of each individual settlement payment will

depend on the total number of claims filed.

Whether or not you submit a claim, if the Court approves the settlement, unless you take steps to exclude yourself from the settlement, you will be bound by all of the Court's orders. This means you will not be able to make any claims against Defendants or other Released Parties covered by the settlement.

If you wish to submit a claim, visit www.CARecordedCallsSettlement.com or contact the Claims Administrator at 1-800-889-8319 to get a claim form. The deadline to submit claims August 18, 2016.

If you do not wish to be a member of the settlement class, you must submit a letter to the Claims Administrator at the address below postmarked by August 18, 2016. If you opt-out you cannot submit a claim form. Visit the settlement website for more information.

If you wish to object to the settlement, you must do so by submitting your objection to the Court in person or postmarked by August 18, 2016. Visit the settlement website for more information.

A final hearing will be held on October 18, 2016 at 10:00 a.m. to determine the fairness, reasonableness and adequacy of the proposed settlement and to award attorneys' fees and costs and plaintiff's service award. The motion for attorneys' fees and costs and plaintiff's service award will be posted on the settlement website after it is filed. You may attend the hearing, but you do not have to.

This is only a summary. For detailed information including the full text of the Settlement Agreement, the Class Notice and the Claim Form, visit www.CARecordedCallsSettlement.com, call 1-800-889-8319, or write to: Settlement Administrator at Hotels Call Recording Settlement c/o Rust Consulting, P.O. Box 2506, Faribault, MN 55021-9506.

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Our Academic Internship Program is now open to locals in the greater LA area. This program is being generously supported by a grant from the Harbor Community Benefit Foundation and will open educational and career doors for interns interested in gaining experience with wildlife rehabilitation and research. Join IBR now for a once in a lifetime experience. E-mail internships@bird-rescue.org for more information!

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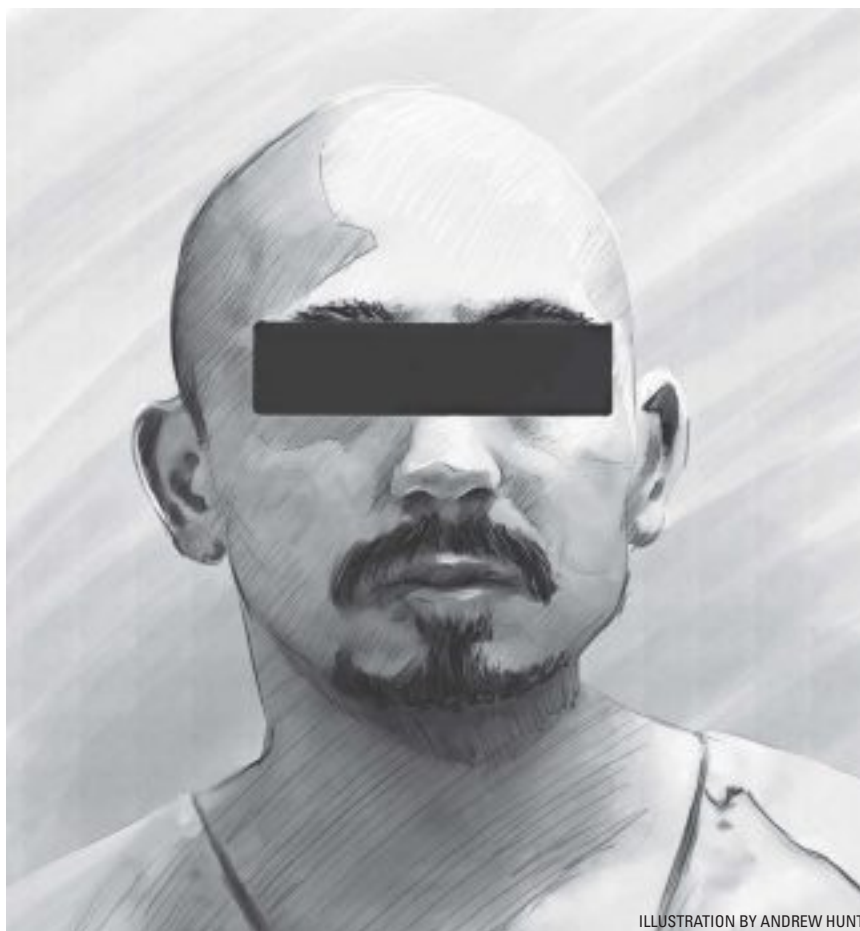
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WHO WANTS TO FREE THIS SOUTHERN CALIFORNIA SERIAL KILLER? TONY RACKAUCKAS

OSCAR MORIEL MURDERED AT LEAST SIX PEOPLE. SO WHY IS THE OCDA PROTECTING HIM?

BY R. SCOTT MOXLEY

The second most surprising fact about Oscar Moriel is his charisma, a trait you might not normally attribute to a scary psychopath. Supplemented by quick-study skills, an ability to manage high-pressure, competitive environments and innate cutthroat instincts, Moriel could have easily earned six-figure annual incomes as a professional salesman at, say, a swank Newport Beach Mercedes-Benz dealership. Instead, the Orange County native, who grew up not far from South Coast Plaza, chose to become the most dangerous predator in society: a serial killer.

Civilized folks abhor non-self-defense violence, but ending lives energized Moriel, who has gone by the nickname “Scar” since his teens. Anxious to never miss

opportunities to inflict pain, the high-ranking member of the Delhi gang usually carried a knife and a .40-caliber Smith & Wesson. During 2014 testimony, Moriel boasted about his incorrigible nature. “We committed a lot of robberies,” he said. “A lot of assaults. All kinds of stuff, man. Breaking and entering. Stolen cars.”

At a Costa Mesa bar in 2004, “some black guys” allegedly disrespected him and paid the consequences. “I slashed their faces open,” a satisfied, 5-foot-8 Moriel recalled. “You know, this is what we do.”

He and fellow gangster Isaac Palacios decided to celebrate New Year’s Eve that year with a homicidal rampage, according to court records. “We went out hunting, and I was driving,” he said. “There was a house with a few people standing in front of it. . .

[Palacios got out of the vehicle holding a shotgun and demanded to know if the people had any gang affiliations by asking,] ‘Where you from?’ And they took off running. He started laughing and said, ‘Why are you running?’ [And he] just started shooting; [he] hit a few people, and we just took off.”

One month later, in Long Beach, Moriel, who can be articulate and poised when it suits his aims, used a knife in a wild attempted carjacking of a fellow motorist he believed smiled at his female passenger. An unarmed boy riding a bicycle in Santa Ana later in 2005 became a successful handgun target because Moriel assumed he might be a member of a rival neighborhood gang, Eastside.

» CONTINUED ON PAGE 10

SERIAL KILLER

» FROM PAGE 9

At other times, Scar's conduct verged on risky insanity: entering known Alley Boys' territory and "shooting up" the streets about a two-minute car ride from the Santa Ana Police Department (SAPD) and the Orange County Sheriff's Department (OCSD). "[We'd walk] up and down their streets with AKs, SKS, AR-15s, shotguns, .22-caliber rifles, you know, 40-caliber Smith & Wessons, 40-caliber Glocks [and] Berettas," he continued. "Just going out, taking control of their neighborhood. Walking up and down. Whoever we saw, we hit up. We robbed them. . . . We had done quite a few shootings."

Moriel viewed his crime spree, which included dealing narcotics and collecting street taxes for the Mexican Mafia, as a stable period in his life, stating, "I was actually doing good at that time."

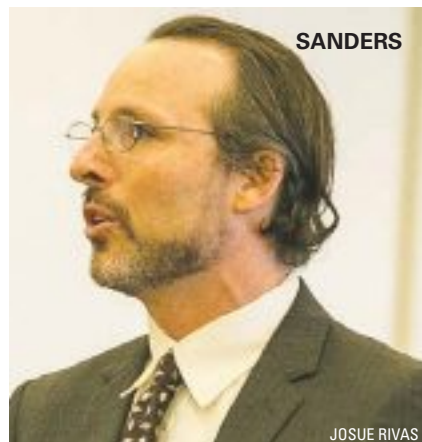
Assistant Public Defender Scott Sanders, who was at the time questioning Moriel as an after-the-fact witness in *People v. Scott Dekraai*, couldn't contain his bewilderment. Asked Sanders, "[Committing those crimes] is your definition of good?"

"Yes," said the killer. "I was working."

"[So] at least you had a job when you were shooting people?"

"I had some form of foundation, yes."

Moriel admits that by the age of 23, he'd personally murdered at least six individuals, but when pressed, he acknowledges the true tally is likely much higher. After his attacks, he didn't stay around to calculate the bloody carnage. Sometimes, he'd check the next day's *Orange County Register* and discover he'd been lethal; other times, he



SANDERS

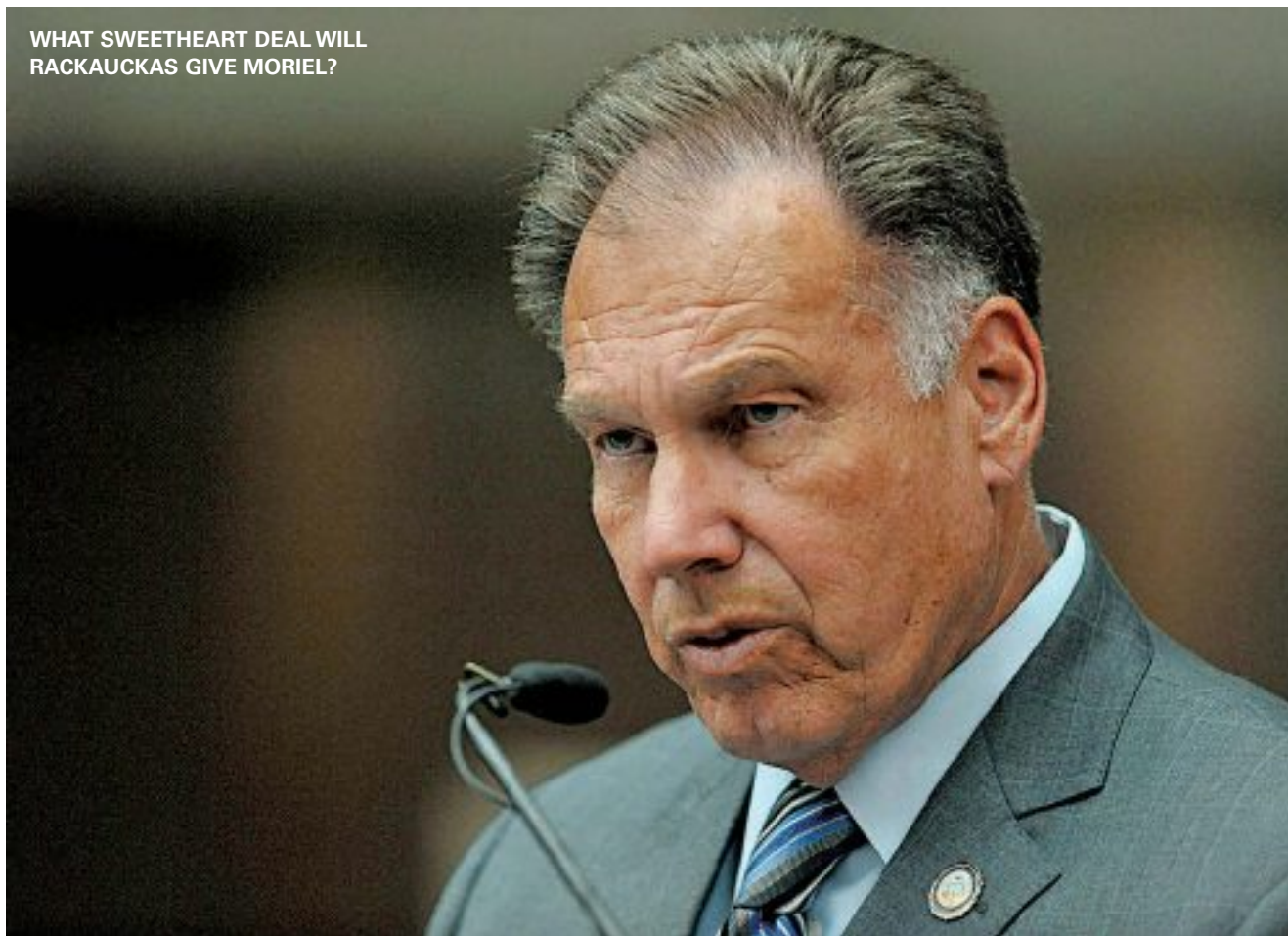
JOSUE RIVAS

couldn't find news coverage and quickly lost interest, happy that even if the community at large didn't know of his feats, the criminal underworld learned by word of mouth that he was a bona-fide assassin.

Citizens expect a serial killer, once captured, will never again roam the streets. That's the probable outcome in most jurisdictions throughout the nation. But in a place with a rotting criminal justice system like Orange County, warped prosecutorial motivations can produce unexpected results.

This is where the most startling fact about Moriel emerges. He's won powerful

WHAT SWEETHEART DEAL WILL RACKAUCKAS GIVE MORIEL?



JOSHUA SUDOK/OC REGISTER POOL PHOTO

government allies. Police and prosecutors—all self-described gung-ho, law-and-order advocates—have made sure juries never render verdicts against Moriel for the lives he took or attempted to take. In fact, District Attorney Tony Rackauckas has been working for years behind-the-scenes to set him free.

Secret alliances between crooks and law-enforcement officials are nothing new. Every day in each state, individuals who've run afoul of the law are helping cops build cases against co-conspirators in exchange for some form of leniency: cash, jailhouse perks (fast-food delivery, free cigarettes and soft drinks, extra phone time, off-site trips, electronic games, etc.) or reduced (or even waived) punishment. In Anaheim in 2012, police gave a birthday cake to a Mexican Mafia informant, part of a taxpayer-funded duo placed in Southern California jail cells to trick newly arrested suspects into making self-incriminating statements.

Snitches can render assistance by surrendering evidence, offering damning accounts or wearing a surreptitious body wire like one of the nation's most infamous organized-crime informants, Gambino hit man Salvatore "Sammy the Bull" Gravano. In other situations, the police convert inmates into confidential informants, who serve as a listening post or, in particular circumstances, proactively dig for confessions. There's nothing inherently immoral or unethical about these types of arrangements, especially because snitches often help to nab a greater men-

ace to society, as Gravano did in bringing down New York mafia boss John Gotti.

It's not shocking that government agents used Moriel as an informant. Employing him was undeniably genius, at least in concept. Because of his notoriety, he had the perfect cover to dupe police targets into talking candidly so he could report back to detectives.

For future historians studying what has become known as the Orange County jailhouse-snitch scandal, law enforcement's deal with Moriel is a detailed roadmap to systemic corruption. More specifically, his story demonstrates not just that the authorities have concocted numerous unethical schemes to win cases when they believed their conduct would be permanently protected by a wall of official secrecy. But it also underscores that these devious public employees will forgo solving multiple murders—even when they know the identity of the killer—to help cover up their misdeeds.

SAPD detectives believe the Delhi gang began in the early 1960s, claiming turf northwest of the 55 freeway, which splits central Orange County. As a subsidiary of the Mexican Mafia, the outfit deals drugs and commits burglaries, assaults, robberies, vandalism, street terrorism and homicides. To publicly symbolize Delhi, members wear sports paraphernalia that features a "D," such as Detroit Tigers or Duke University baseball caps and jerseys.

Moriel attended both Tustin and Century high schools, but he dropped out in

1996 without graduating from the 11th grade so he could become a gangster at 16. He managed to stay off police radar for three years. On April Fool's Day 1999, gang cops created their first entry on his Delhi ties. He denied any affiliation, claiming he only "kicks back" with the gang to party because he grew up in their territory, according to law-enforcement records. An unconvinced cop noted "Orange" was tattooed across his stomach.

Police made their second report about Moriel's gang ties in October 2000 when he was arrested for attempted auto theft and possession of a firearm. His record demonstrated escalating criminal conduct. Six months later, while on probation, he threatened a key witness in a murder investigation and found himself under arrest again.

By the time detectives questioned him in December 2005 at the Twin Towers detention center in downtown Los Angeles for the aforementioned Long Beach attempted carjacking, Moriel had "DELHI" tattooed in 6-inch letters across his upper back. On the back of his calves was "D13," representing Delhi and the 13th letter of the alphabet, M, which stands for allegiance to the Mexican Mafia, *La Eme*. The tattoo on his right elbow signifies that he's an organized-crime soldier. The black ink across his chest in 7-inch lettering symbolizes more frightening implications: "LOS ACES." That name honors Delhi's most crazed members.

"[To wear that tattoo], you have to kill somebody," Moriel told Sanders during the *Dekraai* hearing in 2014. "You have to pull the trigger quite a few times. You have to shed blood."



R. SCOTT MOXLEY

Verification of the achievement meant bringing witnesses to the murder or making the bloodshed so brutal it was guaranteed to appear in media reports that would be clipped and given to gang bosses as proof. In Los Aces, he earned rank to give orders and served as a mentor to Delhi juniors. His objective? Teach them to kill. “We were definitely promoting it,” he explained to Sanders. “Definitely.”

In the aftermath of Moriel causing havoc in the gang world in 2005, the first stage of a vicious battle for Mexican Mafia control over Orange County began with Armando Moreno becoming a “made” member. About four years later, Moreno, who was in his thirties, challenged long-time boss Peter Ojeda, who was twice his age, for leadership of the lucrative regional drug trade. The war presented the FBI with an opportunity to secretly play each side at ground zero in the battle: the Orange County Jail (OCJ), where Moreno and Ojeda (a.k.a. “The Big Homie”) loyalists plotted to kill one another.

To build cases against both gang factions, FBI special agents hired jailhouse informants, including Fernando Perez (who has been repeatedly featured on these pages) and Moriel. The gangsters, working separately, provided federal agents valuable intelligence by identifying gang hierarchy, sharing “hard candy” lists of persons to be beaten or killed and providing information about past and planned crimes. They also deciphered complex gang communications for baffled investigators.

Inside Orange County’s Ronald Reagan Federal Courthouse, there’s no question Perez and Moriel risked their lives to help the U.S. Department of Justice (DOJ) bring down Moreno, who is awaiting sentencing, and 74-year-old Ojeda, who was ordered in May to spend 15 more years in prison on a racketeering conviction.

The life-risking gamble wasn’t too complicated, despite both Perez and Moriel initially insisting they’d become rats out

of a sudden moral conversion to forevermore do right. In reality, the motivation proved less noble for the two men who faced nearly guaranteed life-in-prison sentences by qualifying for California’s severe Three Strikes penalties. Snitching not only resulted in cash payments and jail perks, but, most important, the possibility of regaining freedom, as well. Three months ago, Perez, a dangerous career criminal currently in the Federal Witness Protection Program, went from the probability of dying in prison to having to only serve seven years.

Moriel—described as “a cold-blooded killer” in a 2007 OCSD report hidden from public consumption until this year—is hoping for a similar deal, only better.

Before hunting for victims on Oct. 27, 2005, Moriel and several other Delhi gangsters stopped to eat chicken dinners at a KFC on Main Street in Santa Ana. When they resumed driving a gray Toyota Camry through nearby neighborhoods, they spotted a potential victim—Joel Elias, who had just left his girlfriend’s house and was walking west-bound on Hobart near Maple. The Camry came to a sudden stop in the middle of the street, causing a backup of vehicles. Moriel opened the right-rear passenger door, walked up to Elias and asked, “Where you from?”

It’s not clear if the unarmed victim answered before Moriel raised a handgun and began firing.

The horror of the incident got captured in a police report. “The witness saw the eventual victim fall down on the sidewalk and kind of roll up in a ball, and the suspect basically stood right over the victim and continued shooting him.”

Moriel ran back to the Camry and ordered the driver to speed away. Medics eventually took Elias to Western Medical Center’s intensive-care unit for treatment of what detectives noted as multiple bullet wounds.

» CONTINUED ON PAGE 12

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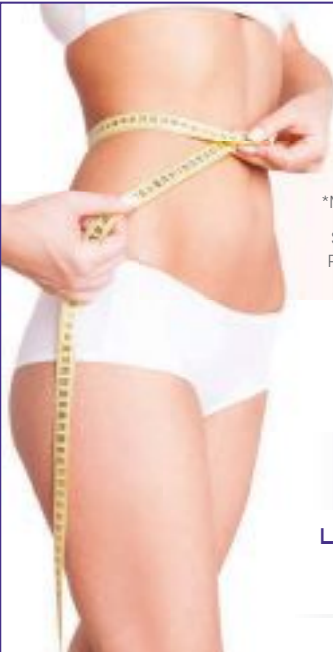
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SERIAL KILLER

» FROM PAGE 11

An eyewitness who'd known Moriel prior to the shooting positively identified him as the perpetrator, according to SAPD reports and testimony.

Reminiscing on the witness stand in 2014, Moriel didn't dispute that he tried to kill Elias. He did, however, object that the police allegedly botched their account of his handiwork. "The [SAPD] paperwork says [I repeatedly shot Elias in the] back," he said, worried that version lessened his manhood. "But it was in the chest."

After a 2006 preliminary hearing in which a judge agreed the Orange County district attorney's office (OCDA) possessed enough solid evidence to take Moriel to trial for the attempted murder, the agency quietly had a change of heart. Prosecutors decided he was more valuable to them without that felony conviction. Rackauckas still hasn't put the gangster in front of a jury, winning 30 delays for trial to date.

The FBI's probe into the Mexican Mafia in OC was a relatively textbook operation using informants, wiretaps, surveillance, decoy tactics and property searches to build cases. A key 1964 U.S. Supreme Court ruling, *Massiah v. United States*, bans law-enforcement officials and their agents, such as informants, from questioning individuals about pending charges once a suspect has legal representation on the matter. The prohibition didn't concern the agency because none of their targets had yet been charged in the racketeering case. In other words, snitches could legally question other inmates about potential federal crimes, and that evidence could be introduced at trials.

In comparison to that success, the OCDA and OCSd side of what had been billed for the media as a joint federal and state probe of *La Eme* has been a catastrophe, with Moriel at the center. Officials inside the local agencies repeatedly employed the snitch (Perez as well) to question pretrial inmates who'd been charged with a state crime and who had lawyers. First-year law students and rookie cops know such conduct tramples *Massiah's* constitutional protections established by this nation's Founding Fathers.

But believing nobody would ever learn of their secret maneuvering, prosecution teams hoped to use Moriel as a key government witness in at least nine cases by exploiting a listening-post exemption in *Massiah*. They claimed the snitch either acted without their assistance or never asked targets questions. Instead, so the story goes, he merely listened intensely without prodding. Hundreds of pages of previously hidden government records prove that history—one stubbornly maintained by Rackauckas—is a blatant lie.

As the *Weekly* reported in June 2014, one piece of that evidence—a Feb. 17, 2009, SAPD recording never intended for public release—shows Moriel telling offi-

cers he'll create pro-prosecution memories in front of juries for a price. "I might be able to help you out if my memory can fall back in place," he said. "It might not be able to fall back in place because [the crimes occurred] so long ago. People forget. If I can grab spots of my memory and make it seem like yesterday, then . . . I think a little bit more than consideration [in my own case], I'm looking for. Uh, options would be nice. Right now, I'm in a place with no options. I'm looking at a third strike. I'm looking at life in prison. So, the more options I have to work with and to chose from, the better position I'll be [in] to think more clearly."

Detective Charles Flynn responded, "You'll get maximum consideration for everything you do. You do a lot, and we do a lot. You do a little, and you get a little.... Understand?"

Moriel, who made clear he wanted to clear custody as soon as possible, answered, "Yeah, I understand."

After suggesting the murderer should join the U.S. Army so he could legally kill people and "get away with it," Flynn promised "no one" will ever learn of their pact.

Entering into disastrous arrangements with snitches isn't new in Orange County. For example, to convict William Charles Payton in 1982 for a Garden Grove rape/murder, then-district attorney Cecil Hicks okayed the hiring of Daniel Escelara, a Mexican Mafia associate in custody on robbery charges, as an informant. Escelara obtained incriminating statements in violation of *Massiah*, a fact hidden for years after the defendant landed on San Quentin State Prison's death row.

The cheating didn't end there. Prosecutor Michael Jacobs, whose ethics have come under fire in recent years, artificially bolstered Escelara's credibility. Jurors, who'd accepted the informant's testimony as truthful, never learned the full story: While working for law enforcement, he'd committed a second robbery and ordered a murder, according to court records.

Aiding OCDA's courthouse win against Payton translated into a reward. Escelara received probation as punishment instead of going to prison even for one day in his own case. But dire consequences resulted. Once freed, the thug robbed a third store, killing an innocent victim in the process.

It's not just luxury-car salesman capabilities that Moriel possesses. He could have also been a superb investigative researcher. Once employed as a snitch, he didn't disappoint, collecting critical information on a series of crimes. He recorded his findings in handwritten notes. Those notes helped to solve a series of Orange County murders.

But law enforcement faced an ugly problem. Moriel, the serial killer, was too good at note taking. His extensive records contain ample damning evidence of OCSD conspiracies to violate *Massiah* and to create plausible but fraudulent cover stories if defense attorneys or reporters became suspicious.

In hopes of overcoming this hurdle, sheriff's deputies and prosecutors such as Erik Petersen surrendered small portions of the notes, portions that supported the government's cases against defendants but omitted sections that outline the legal abuses.

Sanders, the public defender, figured out the scheme in 2013 after comparing discovery in multiple cases; he realized prosecution teams were shortchanging defense lawyers with incomplete sets of records. But getting all the notes was a monumental task. OCDA homicide-unit boss Dan Wagner objected strenuously before Superior Court Judge Thomas M. Goethals ordered their release.

"My heart raced for a week," Sanders recalled. "Moriel's notes are so good. They give us an ability to decode what [the government] was doing. We finally had a window into everything that happened. Interestingly, deputies claimed on the stand that they had no explanation for [how the snitch was used unethically]; they babbled. But their own guy, Moriel, destroyed them with his truthfulness in the notes."

Renowned legal scholars throughout the nation have been demanding a DOJ investigation into OC's 29-month-old snitch scandal, but Rackauckas continues to proclaim the county as California's legal-reform capital. The five-term, 73-year-old DA supports a November ballot initiative that strengthens the power of prosecutors in death-

penalty cases by significantly reducing the amount of time to five years for appellate lawyers to study law enforcement's moves. A cynic might say his stance is an effort to end future embarrassing leaks such as the ones that have emerged in recent years to undermine the righteousness of at least three OCDA capital convictions from the 1980s. Last year, a federal court announced it had lost confidence in the office's 1987 death-penalty conviction against Kenneth Clair; attorneys are now battling over what to do in the case.

While the messes mount, Rackauckas maintains he operates with only two goals: justice and protection of the rights of crime victims and their families. At an April victims' rights rally, the DA bemoaned the state's "dangerous trend of letting convicted criminals out of prison early" and noted "it's simply cruel" to rob families of murder victims of "closure" that he says the death penalty brings.

"We dedicate our public life and service to all those harmed by crime, to bring justice, to fight your fight, and to defend your rights," Rackauckas said. "Thank you for coming to this rally, which reminds us each year of all that we must do and strengthens our resolve to not give up. By speaking up for victims, you empower all victims to have a voice."

But what about the rights of Moriel's murder victims and their families, who are likely poor and Latino? Why don't they matter to Rackauckas, Wagner and the rest of his top assistants? Why haven't

THEO LACY JAIL IN ORANGE



OC WEEKLY

those families been given closure? Why do Daniel Wozniak and Scott Dekraai, two OC men who committed horrific murders on just one day of their lives, deserve the death penalty—but an assassin who kills for years doesn't even face trial?

At this point in the scandal, one answer is obvious. Having cheated with an unethical informant program, and then lied about cheating, government officials felt they needed to protect Moriel—and protecting their snitch meant disgraceful dereliction of duty: purposely not solving his murders.

Don't worry, the serial killer has said in court. He's a changed man. He now knows taking lives was wrong. With the audacity

of Ted Bundy, he asserts he "struggles a lot" with his murders: "It eats at my conscience."

Though not a single law-enforcement official has shown any interest in solving his killings and he's in their custody at Theo Lacy Jail, Moriel insists he will bring closure to his victims' families after the DA rewards his snitch work with a sweetheart deal, which could theoretically take place this month.

"My hopes are, yes, I hope to get out soon," he said in court in 2014. "Who is to decide that scale of justice?"

Lucky for him, it's Rackauckas, who has delayed officially resolving Moriel's lone attempted-murder case for 11 years.

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[TECH]

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If your bent is audio extravaganza, then T.H.E. Show Newport is your mecca. A rip-roaring weekend filled with entertainment and equipment for music and audio enthusiasts, T.H.E. Show brings together more than 400 audio manufacturers from around the world to showcase their high-end wares. Premier food trucks will feed your mouth, while a 500K stereo setup piped through \$500 headphones feeds your ears, with a luxury automotive show supplying candy for your eyes. Live acts perform all weekend, including jazz stars Lyn Stanley, Mike Garson and Valerie Joyce, with rock and other genres presented by Yesterday (Beatles tribute), Maybee/Phillips Duo, Alex de Grassi, Dean Peer, Audra Lee, Lori Lieberman, Larry Mitchell, Jenna Mammìna, and Meghan Andrews and Marco Ferrero.

T.H.E. Show Newport at Hotel Irvine, 17900 Jamboree Rd., Irvine, (303) 578-8315; theshownewport.com. 10 a.m.; also Sun. \$15-\$40. —SR DAVIES

[FITNESS]

Fun Run! Corona Del Mar Scenic 5K

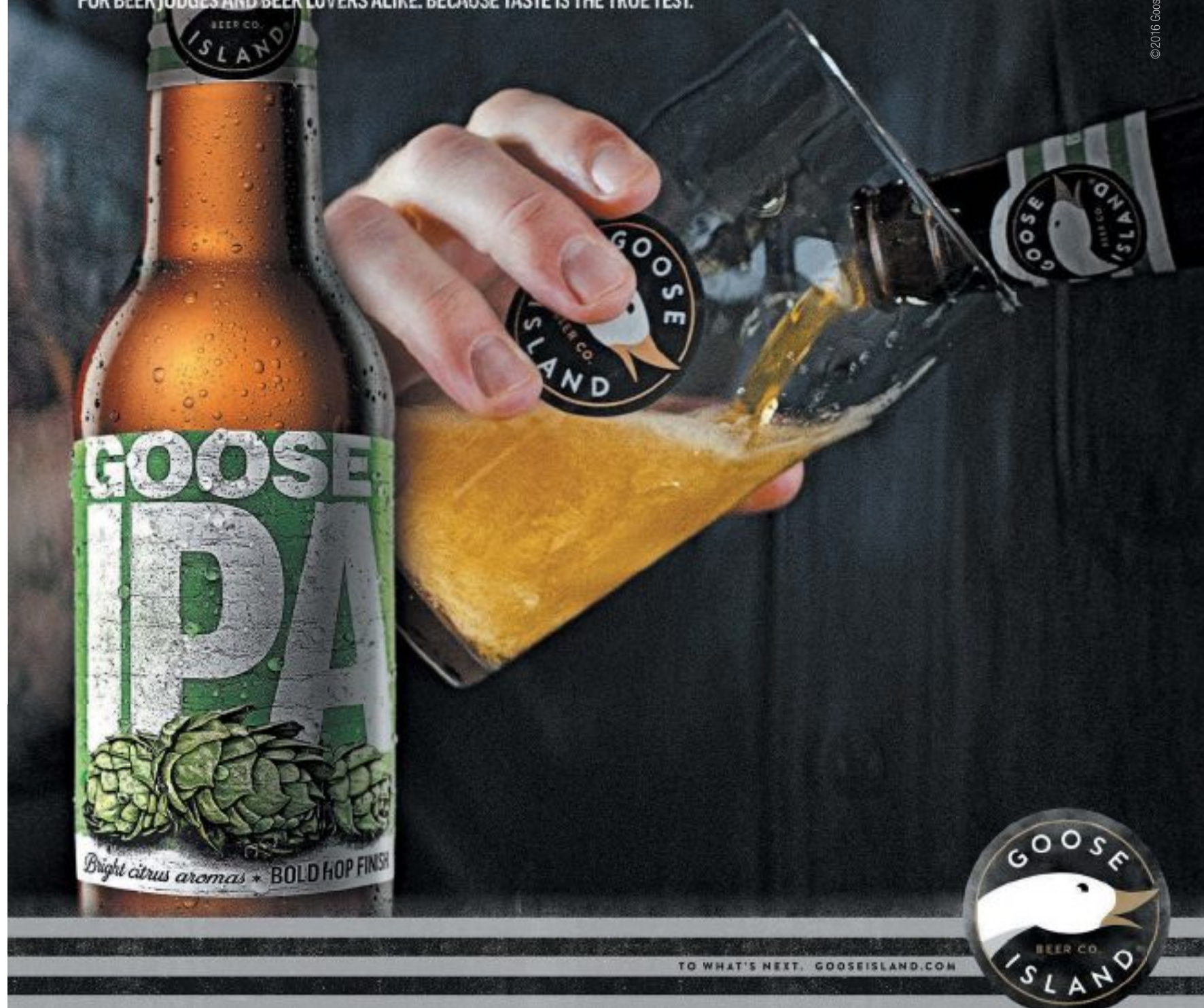
The race is on! Although instead of the finish line, today's race focuses more on the journey through a course that extends along the beautiful Corona Del Mar State Beach. This 35th annual, all-ages 5K includes a 2 Mile Run for children younger than 12, a 1K Kid's Dolphin Dash and various timed races for participants of every age group for prizes. Whatever race you register for, there'll be a celebratory festival at the end with musical entertainment; a vendor market; awards; and a restaurant row featuring local eateries such as El Cholo, Costa Mesa 55 Tavern + Bowl, the Quiet Woman, Gina's Pizza and more, all handing runners complimentary treats, as well as some free swag. Not a bad way to start a Saturday morning, eh?

Corona Del Mar Scenic 5K at Ocean Boulevard and Heliotrope Avenue, Corona Del Mar; www.facebook.com/CdmScenic5K. 7 a.m. Registration, \$15-\$38. —AIMEE MURILLO

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June 03-09, 2016

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[FILM]

Comin' Round the Bend *Mystery Train*

Out of sheer love for indie-film auteur Jim Jarmusch, the Frida Cinema is hosting a week-long run of his films, featuring the classics that made him an art-house favorite as well as his more contemporary hits. Today, you can see a screening of Jarmusch's *Mystery Train*, one of his many anthology films that focus on global characters

navigating the same place in parallel story lines. Starring Steve Buscemi, Screamin' Jay Hawkins, Joe Strummer, Masatoshi Nagase and the disembodied voice of Tom Waits in a radio cameo, *Mystery Train* explores what happens when the worlds of two rockabilly-loving Japanese tourists, an Italian widow, a fighting couple and Elvis Presley's ghost collide in a decaying hotel in Memphis.

Mystery Train at the Frida Cinema, 305 E. Fourth St., Santa Ana, (714) 285-9422; thefridacinema.org. 1:30 p.m. Through June 9. \$8-\$10. —AIMEE MURILLO

[CONCERT]

Just Like New The Used

It's hard to believe it's been 15 years since the Used were the fresh-faced band ushering in the new era of mainstream emo and the post-hardcore movement. A little older and grizzled, the band are embarking on an anniversary tour in support of a new live album, the aptly titled *Live and Acoustic At the Palace*. Though the quartet's mainstream

popularity may be behind them, the Utah natives have soldiered on. Steadily, the band have continued to put out strong albums—six, in fact—while remaining true to the sound that saw them become favorites more than a decade ago. Playing multiple nights at the Observatory, the Used will perform their sophomore album, *In Love and Death*, in full, which will be a proper tribute and a night to remember for longtime fans.

The Used 15-Year Anniversary Tour at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com. 8 p.m. \$35. —DANIEL KOHN

mon/06/06

[PERFORMING ARTS]

UP IN THE AIR *iLuminous*

Circus Vargas is nearly 50 years old, and while a lot has changed since Clifford Vargas raised his first big top in 1969, one of the lasting staples in its programming is a lineup of fantastic professional aerialists. Circus Vargas' new show, *iLuminous*, culls together a brigade of talented aerialists, trapeze artists, acrobats and gymnasts performing high-flying stunts and gravity-defying feats. Preshow entertainment includes an interactive magic show; audience members can meet the performers after the show. A portion of the proceeds go toward the National Child Abuse Hotline Childhelp.

iLuminous at Westfield MainPlace Mall, 2800 N. Main St., Santa Ana, (877) 468-3861; www.circusvargas.com. 7 p.m. \$15-\$70. —AIMEE MURILLO

tue/06/07

[FUN]

G-G-G-Ghost! Ghost Town Alive!

Knott's Berry Farm's roller-coaster park does more than just make you barf from all the loop-de-loops; it also plays host to a mock ghost town called Calico, which will celebrate its 75th anniversary with Ghost Town Alive! Park guests can play a role in new stories and adventures in this Old West town, and each day, a different dose of drama will unfold, in which you can play an active role. Will the bandits win the day, or will good-guy cowboys ride off into the sunset? You decide!

Ghost Town Alive! 75th Anniversary at Knott's Berry Farm, 8039 Beach Blvd., Buena Park, (714) 220-5200; www.knotts.com. 10 a.m. Through Sept. 5. \$42-\$72. —AMANDA PARSONS



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wed/06/08



BRUCE BENNETT

[THEATER]

Get Your Sea Legs

The Little Mermaid

Next to Ron Howard's *Splash*, *The Little Mermaid* is our favorite fish-out-of-water story (literally!) about a landlocked mermaid just looking for her Prince Charming and, like any modern girl, to be where the people are. La Mirada Theatre of the Performing Arts presents a live stage version of Disney's film, based on a Hans Christian Andersen fairy tale, with composer Alan Menken's original and new songs, including favorites "Kiss the Girl," "Part of Your World" and the famous "Under the Sea"—with singing crustaceans in tow! While it hit the Broadway circuit in 2008, the production holds up for the generation of youngsters who grew up adoring the 1989 film of Ariel and her story of love and magic. Bring your young'uns to experience the magic for themselves.

The Little Mermaid at La Mirada Theatre of the Performing Arts, 14900 La Mirada Blvd., La Mirada, (562) 944-9801; www.lamiradatheatre.com. 7:30 p.m. Through June 26. \$20-\$70. —AIMEE MURILLO

thu/06/09

[CONCERT]

* BEATS ON DECK

Beat Cinema

Born in Claremont in 2009 with Gaslamp Killer and Ras G performing the first sets, Beat Cinema has become a local institution, a corridor-city counterpart to LA's Low EndTheory, in which the same ideals of innovation and iconoclasm (and crushing

production capability) are celebrated at enthusiastic volume with

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lots of bass. This Santa Ana installment will be headlined by Santa Ana's formidable Free the Robots (a.k.a. Chris Alfaro), a veteran musician with a truly individual aesthetic, with support from intricate East Los Angeles beatmaker Sunjet and OC's expansive Llusion the Reviver, as well as the Beat Cinema residents, which of course includes pixel-smashing visual wizard Major Gape on projections—it's not Beat Cinema without the cinema, is it?

Beat Cinema with Free the Robots, Sunjet, Llusion the Reviver and more at DTSA Underground, 220 E. Third St., Santa Ana, (714) 997-1380; beatcinema.org. 9 p.m. \$5. 21+. —CHRIS ZIEGLER

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[FILM]

* DON'T LOOK DOWN

Vertigo

Alfred Hitchcock's bespoke camera-distortion zoom technique and other movie-making technical innovations make the classic 1958 pre-*Psycho* psychodrama *Vertigo* still urgently compelling and spooky. A dark if colorfully off-kilter case study in empathy and anxiety, with handsome James Stewart in one of his best roles as the guilt-ridden acrophobic ex-detective; gorgeous and enigmatic Kim Novak and her remarkable, scary, spiraling hairdo in dual roles; and wholesome Barbara Bel Geddes as the solid ex-fiancée who won't give up on her dude with PTSD. Filmed in San Francisco and at Mission San Juan Bautista, it's also a murder mystery about obsession and how it makes us vulnerable and, perhaps, finally, stronger. Watch out, of course, for Hitch himself in trademark cameo.

Vertigo at Regency South Coast Village, 1561 Sunflower Ave., Santa Ana, (714) 557-5701; www.regencymovies.com. 7:30 p.m. \$8. —ANDREW TONKOVICH

[COMEDY]

At the Mic

Tom Segura

Whether you realize it or not, you've probably heard of Tom Segura. The comedian has appeared on numerous television

programs, comedy specials and standup festivals, quipping here and there about taboo subjects while using multimedia sources such as voicemails, recordings and text messages. He also hosts a podcast with his wife, fellow comedian Christina Pazsitzky, called *Your Mom's House*, dealing with more taboo subjects and their

personal lives. With a multitude of credits to his name, the prolific and humorous ex-Groundling from Cincinnati grabs audiences' attention once again tonight at the Irvine Improv, where he's expected to enrapture the crowd with his hilarious stories and crazy life experiences.

Tom Segura at Irvine Improv, 527 Spectrum Center Dr., Irvine, (949) 854-5455; irvine.improv.com. 8 p.m.; also June 10-11. \$22. 21+. —AIMEE MURILLO



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SLICE AND DICE

BRIAN FEINZIMER

La Dolce Pizza

Angelina's Pizzeria Napoletana might be the most authentically Italian pizza joint in a county full of authentic Italian pizza joints

BY EDWIN GOEI

Most Neapolitan pizzerias around these parts are content to have one wood-burning oven. The new Angelina's Pizzeria Napoletana at the new Los Olivos Marketplace in Irvine has two—both Stefano Ferrara, the Ferrari of fornos. These ovens, built by craftsmen and imported from Italy, can cost upward of \$25,000 apiece. But that's the kind of place Angelina's is. It's an opulent, spare-no-expense, balls-to-the-wall restaurant whose interior design wouldn't look out of place in Milan's Quadrilatero Della Moda. There's a dramatic orange-and-yellow backlit panel above the open kitchen. The countertops are all marble. And the bartenders wear vest-and-old-school-cap ensembles that are not exactly uniforms; they're costumes. Remember what Michael Corleone wore when he first laid eyes on Apollonia in Sicily? Yeah, kind of like that.

The first Angelina's opened in Dana Point four years ago. But by comparison, that one now seems downright quaint—a Motel 6 compared to this Bellagio. So when I ordered my first pizza, it felt fitting to ask for the most expensive thing those costly ovens produce: the Vesuvius. What is it? "It kind of looks like a volcano," our waitress said, gesturing with her hands in an attempt to describe a pizza with an additional layer of dough plopped on top and crimped shut around the edges. When it came out, I noticed tomato sauce oozing from a fissure in the middle as though lava. To be honest, it looked more like a deflated whoopee cushion than Krakatoa. It was, however, the only pizza on the menu that had to be sliced tableside for the purpose of show-

manship, which is, I think, the real reason the restaurant offers it at all.

If it's your first time, I would recommend the more standard pizzas, such as the margherita or the prosciutto. Both are baked so the exact right amount of cheese, sauce and crust fuse together to form a kismet of pizza. The Vesuvius I ordered, on the other hand, had most of the fillings of ricotta, mozzarella and salami concentrated near the middle. The rest consisted of just crust. But as with all the pizzas here, it starts with great dough, seasoned nicely and baked to a pillowy softness. The pies at Angelina's are possibly the most tender-crust Neapolitan pizzas I've eaten. But with the Vesuvius, I was essentially eating two pizzas simultaneously, one on top of the other. I needed a salad. I settled on the tricolore, which has more interpretations out there than a Rorschach inkblot. Here, the chefs tossed delicate greens, red cherry tomatoes and white fennel—the three colors of the Italian flag—in a simple vinaigrette, whose lip-puckering acidity balanced the richness of the pizza's cheese. And to go with my salad, I ordered a fuming Naples-style zuppa di fagioli with lots of beans and a little guanciale—a soup so rustic and hearty, it bordered on campfire pork and beans.

What distinguished Angelina's from other upscale pizzerias was that it's unabashedly Italian. During my visits, I haven't encountered a server who couldn't be cast in a Fellini flick. Moreover, the chef, Sandro Nardone, is from a town near Naples, while the chief operating officer, Antonio Bevacqua, formerly of the Il Fornaio group, is from Tuscany. It's when you look at the menu that you

realize the place aims to be not just a pizzeria, but also a restaurant that wants to give you a comprehensive Italian dining experience. The list is broken down to the proper categories of an Italian multi-course meal that begins with antipasti, a *primi* of pastas and a *secondi* of meat courses served with potatoes.

The best time to come, however, is during happy hour, when the most popular antipastis get discounted by half. The trio of self-collapsing beef-and-pork meatballs I ordered was \$8 instead of \$16. Also discounted: the spicy, sliced-on-the-bias Naples-style sausages seared to a slight char and drizzled with Gorgonzola cheese sauce, then served on a bed of roasted peppers as sweet as fruit punch. And though the eggplant parmigiana the chefs layered as though lasagna was a bit dull, I was glad I paid \$6 for it instead of \$13.

Once, I asked our bartender to describe the panzerotti. He said, "I hate to say 'Hot Pocket,' but it's kind of like that, just much better." He was right: They were better—four puffy, bite-sized, deep-fried beignets made from the same dough as the pizza, but stuffed full of salami and ricotta. And for dessert, there's an amazing, house-made hazelnut gelato and—better yet—the Cocoaccino, a froth-topped cappuccino poured into a cup whose sides have been smeared with Nutella, that most Italian of spreads. Get it here before Starbucks appropriates it and makes it as ubiquitous as pumpkin spice.

ANGELINA'S PIZZERIA NAPOLETANA

8573 Irvine Center Dr., Irvine, (949) 536-5200; www.angelinaspizzeria.com. Open daily, 7 a.m.-11 p.m. Dinner for two, \$25-\$85, food only. Full bar.

HOLE IN THE WALL

» GUSTAVO ARELLANO

Sri Lankan Returns to OC

RICE 'N SPICE

1732 S. Euclid St., Anaheim, (657) 230-9275.

Of all the cuisines I've eaten in my life, none excites me more than Sri Lankan food—yeah, even more than tacos. It's the world's greatest intersection between heat and sweet, funk and subtle, heft and wispieness. The only times in my life when I was left gasping because the food was so spicy were after eating black curry in Manhattan. Sambol, the greatest condiment in the world and the backbone of Sri Lankan grub, resembles orange granola but is actually dried fish, coconut shavings, lime juice and a payload of chiles—perfection. There is so much going on in Sri Lanka's eats they make French food seem as complex as a Dr. Seuss book.

Orange County used to have a great Sri Lankan restaurant, but it closed years ago—the food was amazing, but the spot proved too esoteric for mainstream palates. Whoever the owners are of Rice 'N Spice must've learned from that shuttered spot's mistakes because its small Anaheim location is all about sleekness and making things easy. Giant pictures of food adorn one wall; lunchtime is just a buffet, with nice employees explaining every unnamed tray. Those taters looking as if they were coated in napalm? Why, those are deviled potatoes. The large yellow chiles stuffed with onions and even more chiles? It's like a chile relleno without the cheese. Beef curry with a sauce redolent of coconut milk and fenugreek? It's beef and delicious.

Hell, they could offer no clue (as frequently happens at Filipino turo-turo joints), and you'd get a winner with every dish—Rice 'N Spice is that good. And Tuesdays and Thursdays are even better because those are hoppers nights, Sri Lanka's most famous meal. The marquee helpfully describes hoppers as a crepe, but it's far better: injera-like bread made of rice flour and coconut milk you use to scoop up food—unless it's the string hoppers, disks of compacted, steamed noodles upon which you pile food. The menu is not much more than this, but it doesn't matter: One Rice 'N Spice trip will make you a convert to the most enthralling food on Earth.

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WE'LL MISS YOU, JACKIE!

JACKLYN KIM

Korean Poke!

Hwe-dup-bap special at Arirang Super Market

Arirang (A.R.) Super Market in Garden Grove has long been a champion at serving up some of not only the tastiest, but also most affordable, Korean dishes. And one of the best ones is at its tiny food court: Korean poke. At Ba Da Sushi, get the hwe-dup-bap special—basically, a massive bowl with sashimi cuts, rice and salad. Definitely not as fancy or customizable as poke, but way underrated and lacking in popularity among non-Koreans.

You'll appreciate the simplicity of this dish's natural Korean flavors and not having to think so hard about building your own sashimi bowl in a long, poke-frenzied line. Less is more with this one, and while poke usually tops out at \$10 to \$13, this ginormous Korean-style sashimi rice is a

EAT THIS NOW

» JACKLYN KIM

steal at \$6.99. There's already a nice coat of sesame oil underneath the rice, so all that's left to do is stir in the gochujang to your liking. Mix, mix, mix and, once everything's evenly tossed, eat away to the finish—if you can. It's a fantastic summer dish for the super-starving. And a disclaimer: The miso soup on the side is tasteless, but that's not what you're coming here for, anyway.

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9580 Garden Grove Blvd., Ste. 300,
Garden Grove, (714) 539-2703;
www.arirangsupermart.com.

DRINK OF THE WEEK

» GUSTAVO ARELLANO

Stay Golden at A&O Kitchen + Bar

Trip out! Just a week after Dustin Ames reviewed Kikori Japanese whiskey, a beautifully mellow drink made from rice, I found it inside a cocktail at the Balboa Bay Club's A&O Kitchen + Bar called the Stay Golden.

THE DRINK

It looked like a giant shot of Chartreuse, owing mostly to the green apple and green tea used to balance out the Kikori. But the Stay Golden tasted wonderful, even though I'm not usually a fan of tart. Here, the whiskey burst out of the gate with its spicy vanilla overtones, followed closely by the green apple's pucker and a squeeze of lemon. But the true anchor was the green tea, adding a depth you usually only find in amaro-based



GUSTAVO ARELLANO

cocktails. I could've easily drank three of these, but it was late at night—and Newport Beach's po-po don't take kindly to Mexicans driving drunk behind the wheel, you know?

A&O KITCHEN + BAR

at the Balboa Bay Club, 1221 W. Coast Hwy., Newport Beach, (949) 630-4285.



SARAH BENNETT

LA's Loss, Long Beach's Gain

Bigmista's Barbecue embiggens its 'cue legend

Breakfast tacos, schmreakfast tacos. Why isn't anyone talking about the other side of Texas breakfast? The one that makes me long for mushy sweet potatoes and shredded brisket hash slathered in rich maroon barbecue sauce like they serve at Bigmista's Morning Wood in Long Beach? Because while most of us were too busy arguing over who invented the idea of putting beans and scrambled eggs into a flour tortilla (hint: Mexicans), I went on a hunt for a different kind of comforting Texas-ish breakfast.

I found it—along with a baby-making soundtrack of Jagged Edge and Dru Hill—in a 15-seat barbecue brunch shop in Lake-wood Village. Morning Wood is the second outpost for pitmaster Neil Strawder and his wife, Phyllis, who, I'll admit, aren't Texas purists when it comes to 'cue. With a style culled from years of lurking in barbecue forums and experimenting with the best regional techniques, the Strawders went from winning barbecue competitions to popping up at farmers' markets across SoCal to earning big-time acclaim for their hodge-podge "LA-style" smoked meats to opening two brick-and-mortars all in a span of a decade.

Propelled to fame by the tenderness of the brisket (you can't stab; you must scoop), the secret spices in the pulled pork (pretty sure one of them is cayenne) and the so-called "juiciness" of the ribs (sliced to order), Bigmista's was followed around LA markets for years by the foodie droves, who salivated for the Strawders' next move. (It didn't hurt that they also offered a brilliantly self-explanatory dish called the Big Ass Pile of Meat.) That is, until an announced opening in downtown LA's historic core fell through, and Bigmista's opted to open a permanent spot in Long Beach, the Strawders' hometown. Bigmista's BBQ & Sammich Shop debuted without much fanfare in the suburban abyss off Los Coyotes and Palo Verde in November 2014; Morning Wood was

LONG BEACH LUNCH

» SARAH BENNETT

met with similar silence when it came onboard exactly one year later.

But LA's loss is Long Beach's major gain. The Sammich Shop is an old-school barbecue counter that can get crowded with locals—construction workers, bored teenagers, Southern-food fanatics and white-haired AARP members—who order filling plates, snacky bowls, sandwiches on soft house-baked bread and the signature Big Ass Piles of Meat that can be eaten at the six-seat window counter or the few tables outside the former strip-mall-bakery space. If you're into smokey pastрами and crusty rib tips, this is also the place to sign up to be on the specialties call list. Bigmista's Morning Wood gave the Strawders a whole new meal to tinker with, which they did the only way they know how—with more of that decadent barbecue. The menu at the tiny brunch spot includes fatty pork sausage, cheesy grits, house-made biscuits, white gravy sprinkled with crumbled bacon and sweet potato tater tots, all of which are available on heaping breakfast plates until it's all been ordered or breakfast stops at 11 a.m.

Because of the extra-super-limited seating (a party of eight fills half of it), the place overflows on weekends, when the sandwich bread and smoked turkey runs out early and the sweet potato brisket hash is more than just a Texas-ish breakfast-taco alternative—it's one of Long Beach's most crucial hangover cures.

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Nightmare On Via Zaragosa

Mission Viejo's closeup in *The Night Stalker*—and reality

BY MATT COKER



GRIFFITHS: NIGHT STALKER
 CASE TAUGHT ME ABOUT
 "TRUE DARKNESS"

MICHAEL CLIFFORD

In 1985, Megan Griffiths was in her teens and living in Riverside, and like all Southern Californians at the time, she vividly recalls the serial killer on the loose whom the media dubbed "The Night Stalker."

Even in sweltering summer heat, people across the region closed and locked their windows at night after frothing anchormen warned the brutal rapist and killer entered the open windows and unlocked sliding doors of homes from Whittier to Monterey Park, from Arcadia to Diamond Bar.

Speaking from the city in which her

The project was sparked after producer Alisa Tager gave Griffiths a copy of Philip Carlo's nonfiction book *The Night Stalker: The Life and Crimes of Richard Ramirez*. But the film, which will only be shown on a big screen in Seattle and Santa Ana before appearing June 12 on cable television's LMN (formerly Lifetime Movie Network), is a fact and fiction "hybrid," Griffiths says.

Bellamy Young, who plays first lady Mellie Grant on ABC's *Scandal*, stars as an attorney who travels to San Quentin to convince Ramirez (Lou Diamond Phillips) to confess to a Texas murder that unjustly

landed her client on death row. Ramirez was born in El Paso, but he received no such visit. Young's fictional character, Kit, "was designed as a bit of a parallel to Ramirez's story," Griffiths explains.

"The same way he was damaged by his life and the people around him as a kid,

she, in turn, is really damaged," she says. "[Kit] grew up in Southern California and was 15 at the time of the crimes. The fear and fascination of it shaped her. The idea is he sort of brings trauma forward in a whole different person. I'm sure [the real Ramirez] had that effect on several people in Southern California, indirectly, beyond the people who were actual victims."

Her goal was to avoid simply portraying the avowed Satanist serial killer as a one-dimensional "monster."

"Ramirez was incredibly damaged by the things that happened to him in childhood and his teenage years," Griffiths says. "Influences for him destroyed a once-innocent young boy. None of it excuses anything he did, but it is a cautionary tale. People can really be destroyed, and we're all sort of culpable."

While no evidence has been produced to link Ramirez to Texas murders, some do believe he killed more than the 13 victims who earned him accommodations on California's death row in November 1989. Ramirez—who famously told reporters covering his sentencing, "Big deal. Death always came with the territory. See you in Disneyland"—later suffered complications from B-cell lymphoma and died in 2013.

He'd been caught after driving a stolen Toyota from LA to Mission Viejo on Aug. 24, 1985, when he broke into the house on Via Zaragosa of Bill Carns and his fiancée, Inez Erickson, who were sleeping. Ramirez awakened then-30-year-old Carns when he cocked his .25-caliber handgun, which was used to put three bullets in the victim's head. Ramirez then forced Erickson to swear she loved Satan, beat her, bound her, dragged her to another room, raped her, sodomized her and robbed her. As Ramirez left, he told Erickson, "Tell them the Night Stalker was here."

The two survived their injuries, even though one bullet could not be removed from Carns' head. When news of the attack spread through the neighborhood, then-13-year-old James Romero III told his parents he had seen a "weird-looking

guy in black" earlier in the night and, thinking he was suspicious, wrote down the part of the Toyota license plate he could make out in the dark. Romero's parents contacted police; the stolen car was found Aug. 28 in LA's Wilshire District, and a fingerprint on the rear-view mirror was linked to Ramirez, who had a long rap sheet despite being only 25. That led to the release of his mug shot.

Griffiths shot flashback scenes of Ramirez's Aug. 31 capture on Hubbard Street, the actual East Los Angeles neighborhood whose back yards he ran through after being spotted and tried to carjack a woman whose screams were heard by Jose Burgoin. He ran over and pulled Ramirez out of her car, and then was joined by the woman's husband, Manuel De La Torre, who conked Ramirez on the head with a steel rod before the Night Stalker ran off. Burgoin yelled for his two sons, who chased Ramirez, pulled him down and held him until police arrived. Their father has since died, but Julio and Jaime Burgoin still live in the same Hubbard Street house, and Griffiths used them as extras in those scenes.

"The neighborhood was really excited; they were really happy to be there," she says of the shooting day. "We had to clear the street [of cars] so it looked like 1985, but one neighbor let us use his Mustang, which had been there that day. It's cool to have that kind of history in the film."

Given the OC and East LA connections, Griffiths believes the Frida Cinema in Santa Ana is the perfect venue for her film, which rolls there June 10 to 16. She'll take audience questions following the first Friday showing. "The whole week of screenings is really about bringing audiences a deeper appreciation for this movie," she says, "because they have their own personal stake in it."

Estimating that half of her crew of 113 for *The Night Stalker* was women and/or minorities, she is donating Santa Ana proceeds to a nonprofit foundation that aims to get more women behind film and television cameras. "We made an effort to consider gender and ethnic diversity in hiring, and we ended up with an amazing, talented and driven crew," Griffiths says, "so it was good."

THE NIGHT STALKER

was written and directed by Megan Griffiths;
 produced by Matthew R. Brady and Alisa
 Tager; and stars Bellamy Young, Lou
 Diamond Phillips and Mark Kelly. At the
 Frida Cinema, 305 E. Fourth St., Santa Ana;
 thefridacinema.org. June 10. Audience Q&A,
 7:30 & 9:30 p.m.; screening, 8 p.m. Through
 June 16. \$8-\$10.



MICHAEL CLIFFORD

movie *The Night Stalker* premieres during the Seattle International Film Festival on Saturday, writer/director Griffiths says she tapped into the anxiety she and millions of others battled because of drifter Richard Ramirez. "One of the things that drew me to the project was how much I feel that time period affected my life, the idea we all have that someone or something is responsible for our brush with fear and first exposure to true darkness in the world," Griffiths says. "I credit Ramirez for that with me."

Mystery Stardust

BY MATT COKER

As I Am: The Life and Time\$ of DJ AM. Kevin Kerslake's new documentary gives a comprehensive, compassionate look at one of the world's first truly superstar DJs, Adam Goldstein (a.k.a. DJ AM). *The Frida Cinema*, 305 E. Fourth St., Santa Ana; thefridacinema.org. Thurs., June 2, 7:30 p.m. \$8-\$10; also at Krikorian Buena Park Metroplex, 8290 La Palma Ave., Buena Park, (714) 826-7469. Tues., 8 p.m. \$9.25-\$12.

Only Lovers Left Alive. Jim Jarmusch Week at the Frida kicks off with Tom Hiddleston and Tilda Swinton as lovers and vampires separated by continents and complicated by her sister. *The Frida Cinema*; thefridacinema.org. Fri., 11 p.m. \$8-\$10.

Coffee and Cigarettes. Up next during Jim Jarmusch Week at the Frida are these 11 vignettes about human interactions over coffee and cigarettes. Bill Murray, Tom Waits, Iggy Pop, and the White Stripes' Jack and Meg White are among the stars. *The Frida Cinema*; thefridacinema.org. Sat.-Sun., 11:30 a.m. \$8-\$10.

Stranger Than Paradise. Jarmusch Week continues with a rootless Hungarian émigré (John Lurie), his pal (Richard Edson) and a visiting 16-year-old cousin (Eszter Balint) traversing New York City, Cleveland and an anonymous Florida suburb in what's considered a minimalist masterpiece. *The Frida Cinema*; thefridacinema.org. Sat., 1:30 p.m.; Sun., 6:30 p.m. \$8-\$10.

Down By Law. Jim Jarmusch Week keeps chugging with an adventure that happens after three men—Tom Waits, John Lurie and Roberto Benigni—come together in a Louisiana prison. *The Frida Cinema*; thefridacinema.org. Sat., 3:30 p.m.; Sun., 4 p.m. \$8-\$10.

Ghost Dog: The Way of the Samurai. The Jarmusch-a-thon continues with Forest Whitaker playing a small-time hood's contract killer who is mighty handy with the samurai sword. *The Frida Cinema*; thefridacinema.org. Sat., 5:30 p.m.; Mon., 7:30 p.m. \$8-\$10.

Ziggy Stardust and the Spiders From Mars. Fondly remember the shape-shifting David Bowie through a live, outdoor musical tribute from Long Beach band Move, followed by a viewing of D.A. Pennebaker's concert documentary on a July 1973 Bowie performance at London's Hammer-smith Odeon, where the rock god was at the height of his powers. Picnic baskets, blankets and low-backed chairs welcome. Food trucks will be onsite. In



MAINMAN

the event of rain, the event will be canceled and all tickets refunded. *Lola's Outdoor Retro Cinema at Sunnyside Cemetery*, 1095 E. Willow St., Long Beach; www.facebook.com/lbcinema-theque. Sat., 7:30 p.m. \$12-\$15; children younger than 5 and card-carrying members of the Frida Cinema, free. Parking and seating are first-come, first served; gates open at 6:30 p.m.

Mystery Train. It's big-time idolization of Jim Jarmusch based on the number of screenings of what's considered among his best films. Immigrants from the U.K., Japan and Italy converge on Memphis, Tennessee, for different reasons. *The Frida Cinema*; thefridacinema.org. Sat., 10 p.m.; Sun., 1:30 p.m.; Mon.-Thurs., June 9, 7:30 p.m. \$8-\$10.

The Rocky Horror Picture Show. Midnight Insanity does the shadow casting. *Art Theatre*, 2025 E. Fourth St., Long Beach, (562) 438-5435. Sat., 11:55 p.m. \$8-\$11.

Broken Flowers. Another Jarmusch Week-er with Bill Murray's computer magnate visiting ex-girlfriends to determine which sent him an anonymous letter revealing he has a son he never knew about. *The Frida Cinema*; thefridacinema.org. Sun., 8:30 p.m.; Thurs., June 9, 7:30 p.m. \$8-\$10.

Night On Earth. Jarmusch's story device for this 1991 film was putting characters—played by Winona Rider, Gena Rowlands and Roberto Benigni, among others—in five different stories in cabs in different cities around the world. *The Frida Cinema*; thefridacinema.org. Sun., 8:30 p.m.; Thurs., June 9, 7:30 p.m. \$8-\$10.

Saving Private Ryan. Directors Cut Cinema's Flashback Tuesday summer sessions kicks off with Steven Spielberg's gritty war picture about soldiers led by Tom Hanks on a mission to find a paratrooper whose brothers died in combat. *Directors Cut Cinema at*

Regency Rancho Niguel, 25471 Rancho Niguel Rd., Laguna Niguel, (949) 831-0446. Tues., 7:30 p.m. \$9.

Vertigo. Alfred Hitchcock's 1958 psychological thriller starring Jimmy Stewart opened to so-so box office and mixed reviews. After careful consideration over the years, critics now regard *Vertigo* as among Hitch's

best films. *Sight & Sound's* 2012 poll of the greatest films of all time had it in first, displacing *Citizen Kane* from the position it had occupied since 1962. No wonder Orson Welles hated *Vertigo*. *Regency South Coast Village*, 1561 Sunflower Ave., Santa Ana, (714) 557-5701. Wed., 7:30 p.m. \$9.

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Word Plays

Two one-acts in Long Beach talk a lot, but also have a great deal of heart

BY JOEL BEERS

A friend of mine who is a bartender was asked the other night, “How’s life?” He replied, “Taking too long.” It’s a line from the film *Kingpin*, but it kind of defines some of what’s at work in the two one-acts by Scottish playwright Linda McLean receiving their U.S. premiere at the Garage Theatre (and directed by award-winning *OC Weekly* arts critic Dave Barton!).

The first, *What Love Is*, is about growing old, very old, with physical and mental frailty wreaking havoc on the body and mind. The other, *The Uncertainty Files*, isn’t about growing old, per se, but it is about maturing, regardless of age. While there is more enthusiasm and laughter in the latter, both deal with getting along on this sad bitch of an Earth, with all the external and internal complications that so often make that journey such an ordeal.

What Love Is focuses on Gene (Bryan Jennings) and Jean (Karen Kahler), an elderly married couple. Jean has suffered a stroke and needs a walker to get along, while Gene is forgetful at best, in midstage dementia at worst. Obviously married for a long time, they taunt each other, bicker, slow-dance, reminisce (haltingly) and attempt to make some sense of all that has transpired in their lives. We get fragments and clues through McLean’s disembodied dialogue, but it’s clear the couple can no longer care for themselves, which has forced their daughter, Jeanette (Victoria Marcello), into the role of caretaker. It’s not a job she relishes, and she can’t resist occasionally vocalizing her frustration at being a young woman charged with ministering to two doddering, fading souls.

McLean’s dialogue is reminiscent of Beckett, in that it’s fractured and doesn’t seem to follow any logical, coherent narrative. But rather than confound, that imbues every line with significance. While the riddle of who these people are and what exactly has led them to this point in their lives never seems clearly resolved, whose life ever fucking does? There is truth at work here, the kind that doesn’t look or sound pretty (one reason why this play probably won’t be in your local community-theater playhouse any time soon), but there is a kind of beautiful, if unhewn, symmetry at work. Although there seems to be a lot of words that don’t make sense, in reality, every word means something. It’s a verbal manifestation of what’s going on in the unspoken depths of this elderly couple’s relationship, something that, if one looked closely enough at one’s own relationship with other people, the world, themselves, might strike a haunting chord. As one stage direction in the play relates, Gene and Jean



THAT CANE SHOULD BE PRESIDENT

COURTESY GARAGE THEATRE

couldn’t “be more distant from one another. They couldn’t be more together.”

The second play, *The Uncertainty Files*, also deals with heavy stuff, such as mortality, loneliness, sexual identity, independence, and lots and lots of other things. But rather than the understated tone of the first piece, Barton and his enthusiastic cast of seven take a frenetic leap into this one, which is a series of monologues pieced together by McLean after recording a bunch of people responding to her request for them to talk about uncertainty.

Everybody’s uncertain about something; their sexual preference, their relationships, their parents, their politics, where they live, how to be good parents. It goes on and on, and honestly, it gets to be a little much after a while. Some of the monologues feel like those tired, dreary, lnnnnnnnnng diary confessionals on Facebook. These people really aren’t that interesting, and while what they’re saying is heartfelt (and constantly delivered well by the solid ensemble), it’s really not all that interesting either.

But Barton and his crew, particularly costume designer Cat Elrod, salvage all the emotional bursts. The cast is decked out in bright, colorful hues, giving the

sensation of a rave rather than a support group, and it feels as much as a movement piece as a textual one. Each monologue is augmented by the rest of the cast doing something in the background, responding or interacting with whatever the speaker is saying. That keeps things engaging even when you’re tempted to mentally check out and contemplate your own pathetic existence.

Neither of these plays offers the style or comfort of the reassuring and familiar comfort food that helps keep the lights running at a performing space. But each is an intriguing and frequently absorbing experiment into how we often use words less to clearly communicate with one another, than to construct elaborate, if often unintentional, constructs to keep us from actually communicating. It’s not always clean, concise or even coherent. But it is, as Barton writes in his director’s note, “the way we talk to each other.” And the way we so often talk to ourselves.

WHAT LOVE IS AND THE UNCERTAINTY FILES

at Garage Theatre, 251 E. Seventh St., Long Beach, (562) 433-8337; thegaragetheatre.org. Thurs.-Sat., 8 p.m. Through June 11. \$15-\$20.

TRENDZILLA

» AIMEE MURILLO

Meet You at 6th and Detroit!

Every now and then, when there’s an especially precious vintage-furniture item she has her eye on at an estate sale, Michelle Qazi will wait in line at the crack of dawn to get it. The last item she did that for was a beautiful, midsize rattan chair. “I find so much joy in [vintage furniture],” says Qazi. “I get excited over home décor and the hunt of it, going out and finding these pieces.”

But Qazi is more than just a dedicated collector. She’s the sole curator and proprietor behind home-goods store 6th and Detroit in Long Beach. Located in the quiet East Village neighborhood, the shop is named after the cross streets of Qazi’s first apartment in Los Angeles, where she lived in 2003 and sparked her interest in collecting vintage furniture while decorating her home. The Laguna Niguel-born Qazi then started her first store on Etsy in 2015 before opening a brick-and-mortar only a month ago, which has already earned a steady clientele of regulars.

Qazi describes the store’s aesthetic as “earthy,” with neutral tones giving off a spiritual, warm vibe. Objects are ornate but not extravagant and include Turkish towels, Spanish wood-framed mirrors, African woven baskets, wicker furniture, midcentury-modern bar carts, pottery and lamps, latch-hook rugs, depression glassware, Turkish Kilim rugs, and wooden plant stools, among others. Qazi also supplies plants, candles, pillows and other handmade products from friends and Long Beach-based businesses to support local vendors. Whatever you find here, it’s sure to grant a touch of classic cool to any room.

This Saturday, 6th and Detroit hosts its grand opening party with DJs, bands, food and a ribbon cutting. Most important, items will be discounted 15 percent off their already-affordable pricing. See you there!

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105-B Linden Ave., Long Beach, (562) 612-4001; www.6thanddetroit.etsy.com. Follow it on Instagram: @6thanddetroit. Grand opening party, Sat., 5-9 p.m.



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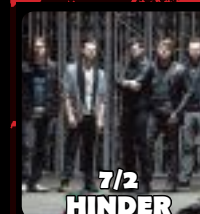
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What the Hell Is Necro Sprinkles?

This black-metal recording method is bat-shit crazy. But it works
BY RACHAEL MATTICE

As dusk floods the sky on a recent Saturday night, Mozart's "Requiem In D Minor" echoes through a Costa Mesa apartment from a pair of stereo speakers. The haunting orchestral movements and angelic vocals hum through the air, barely masking the drunken, tortured screams of Andrew Knudsen coming from behind the bathroom door. Sitting with one leg hanging lifelessly over the tub, which is lined with flickering candles, Knudsen, the singer for local symphonic black-metal band Empyrean Throne, is fully committed to freaking the fuck out in the name of creativity. His neck muscles strain as he wails hopelessly in the shadowy candlelight, his arms encased in his infamous Gorgoroth-like forearm gauntlets as his hands claw at the words "Marked By Chaos" written in dripping fake blood on the tiles of the wall above him.

The apartment belongs to Mick Kenney—producer, multi-instrumentalist and one of two members of Birmingham, England's extreme-black-metal group Anaal Nathrakh. His latest project is Empyrean Throne's debut full-length, *Chaosborne*. Though he's recorded plenty of metal bands over the years, this is obviously no ordinary session.

As Knudsen slips further into self-imposed madness, Kenney instructs me to pound on the bathroom door, yell in the 28-year-old singer's face and slap him. The unorthodox approach delivered an inhuman, blood-curdling scream that followed with an upheaval of projectile vomit directly into the adjacent toilet. "Grab the microphone and record that puking sound," Kenney tells me, still seeking my assistance as the bathroom door is once again slammed shut to allow Knudsen to fixate on the inner force of the Black Flame and continue Kenney's trademark vocal-recording technique, dubbed "Necro Sprinkles."

The seemingly bizarre and disturbing vocal-recording technique is an organic approach to evoking raw feeling, intensity and passion from any artist who dares to give it a try. Many studio environments are paired with monotonous takes and strenuous hours that can drain purity and instinct, sometimes forcing the musician to question artistic choices. All of these elements can be poisonous to the music and the message being created.

"Necro Sprinkles is an outlet for that single musician at that specific time," Kenney says. "This part of the recording process is a thing that most producers wouldn't ask anyone to do." Normally, musicians are conditioned to think recording an album is about playing their parts as best as possible. But that tradition often neglects why many musicians join bands

in the first place: to fucking rage. The way Kenney sees it, it's better to get a band wasted and pretend they are playing a show and give them a microphone and hit record. "When you record that, it's coming more from within, and it's natural," he says. "There's no stress. I take those Necro

same results," Kenney says. "But this is way more fun. Look at [Knudsen] right now, wasted; he's the finest specimen of humanity. . . . I'm not trying to put him in a situation that will embarrass him; he wants to do this. He's not going to leave that bathroom until he's done recording."



DIDN'T JOHN LENNON DO THIS?

RACHAEL MATTICE/OC WEEKLY

Sprinkles segments and cut that in with the rest of the album. It's about bringing a more real aspect to the recording process."

A few hours prior to the commencement of Knudsen's Necro Sprinkles session, Kenney took the singer to the Black Knight Tavern & Grill to get him drunk. A measly

Kenney, 36, initiated the concept of Necro Sprinkles almost 20 years ago with his best friend, Anaal Nathrakh vocalist Dave Hunt. The ideal situational motivation for Hunt, according to Kenney, is to lock him in a closet with the lights off because Hunt is scared of the dark. Other



THE SCREEN SAYS IT ALL

PROVIDED BY MICK KENNEY

baguette slice with goat cheese was the only dinner Knudsen was allowed to have before Kenney drove him the few blocks back to the apartment to start recording.

"I don't do drugs, and you don't have to be drunk [for Necro Sprinkles]; you can be totally sober and produce the

than Hunt, Kenney has conducted the technique with other European black-metal musicians such as Mayhem's Attila Csihar and the Shining's Niklas Kvarforth. "[Csihar] was hanging out with me and wanted to record guitar—which he can't play at all—but I gave him one anyway and

told him to play a solo, and I hit record," Kenney says. "He went crazy and looked at me and said, 'That's just my Necro.' It was the best thing I had ever seen. I didn't care what he played because he understood that whatever came out of him in that session was a specific entity, and I captured it."

Of course there are a few Necro Sprinkles stories that belong in Kenney's WTF file, including the time Kvarforth came in to record the day his mother died. "Even though that happened, he decided to suck vodka and Jack Daniel's out of his friend's foreskin to get himself into that fucked-up mind-state to feel evil," Kenney recalls. "This was after strangling himself, puking and wanking himself off in front of me. I just nodded and hit record."

Kenney comes from a punk background, heavily influenced by the "go hard and rage" feeling and creating music entirely from the heart, which applies to any and all genres. This mentality has attracted all makes and models of bands and musicians from across the world to Kenney over the span of his 20-year producing career and has worked on various metal albums in addition to rap and electronic records.

Moving from England to Orange County about nine years ago, he has since produced albums for Southern California's metal scene with Bleeding Through, Urilia, Dawn of Ashes, Carnifex and now the quintet of Empyrean Throne. But Empyrean Throne has been the only Southern California and U.S. band to participate in Kenney's vocal recording ritual. After a few days of physical, mental and spiritual recuperation, Knudsen says, participating in the unorthodox approach allowed him to be pushed out of his comfort zone and reach into the darkest parts of his soul. It doesn't teach you anything as a musician, but it teaches you about yourself and how far you can push yourself to deliver a passionate performance.

"This record is very special to myself and Empyrean Throne; it's our first full-length release, and it's a monument to just how far we have grown and transformed as a band," Knudsen says. "It shows how serious we are about our ideology and message behind the music."

Although he agreed to endure a Necro Sprinkles session again in the future, there aren't do-overs, for the sake of honoring its artistic nature. "I think that the application of the Necro Sprinkles technique speaks to Mick's ingenuity and creativity as a producer, but is one of many weapons in Mick's vast arsenal," Knudsen says proudly. "He is the mad scientist, and I am the Frankenstein monster."

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JUNE 16



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MORE UPCOMING SHOWS!

JUNE 18 - ALEXANDER JEAN

JUNE 18 - DARIUS / MOTEZ

JUNE 19 - CONFLICT & A GLOBAL THREAT

JUNE 19 - WHILK & MISKY

JUNE 22 - RUSS

JUNE 23 - ROYCE DA 5'9"

JUNE 24 - TRIPPY TURTLE

JUNE 24 - SPECIAL DUTIES

JUNE 25 - REAL ESTATE

JUNE 25 - SNOW THA PRODUCT

JUNE 25 - THE BLANK TAPES

JUNE 26 - SUNFLOWER BEAN

JUNE 26 - CLEOPOLD

JUNE 27 - JACQUEES

JUNE 27 - PITY SEX

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Without Further Delay

YG is ready to release a new album and hit the road

BY GABRIEL SAN ROMÁN

YG is suffering through a sophomore jinx of another stripe. The Compton rapper, born Keenon Daquan Ray Jackson, exploded on the scene with *My Krazy Life* in 2014, a debut effort fans hailed as an instant classic for its gritty tales of LA gang life. His momentum showed no signs of slowing last summer with the feel-good West Coast G-Funk sounds of “Twist My Fingaz.” But being shot three times, working with new producers and even having the Secret Service sweat his lyrics all delayed the release of YG’s follow-up album, *Still Krazy*.

“It’s been a long time coming,” he says. “To finally get here, it feels like a baby [is gonna] be born.” The rapper had a daughter of his own last May, but just three weeks later, an unknown gunman tried to end his life. YG took three bullets to the hip at an LA recording studio, but he bounced back quickly. “That really wasn’t a setback from me recording because I went straight to the studio,” he says. But the incident left YG paranoid for a while, a sentiment shared by LA-area studios, who were hesitant to book the rapper, forcing him to fly up to the Bay Area to record the finishing touches.

A falling out with DJ Mustard, who produced much of *My Krazy Life*, was another obstacle. YG had to find and work with new producers, building chemistry with them over time. The two finally worked out their differences after the fact. “I was going through a lot of shit like that,” YG says. “You most definitely going to hear about and feel the struggle up in the verses.”

In the meantime, YG made waves by teaming with Nipsey Hussle to take down a certain loud-mouthed presidential candidate. “Motherfuckers got platforms to say something, but they ain’t doing it,” YG says. “We took it upon ourselves and whatever consequences come with this, we gonna deal with them.” Borrowing the bassline from The Conscious Daughters’ “Fonky Expedition,”

YG and Nipsey Hussle dropped “FDT (Fuck Donald Trump)” in late March. The track gave protesters something to ride to, becoming the undisputed anti-Trump anthem.

More of a body check to a would-be Bigot In Chief than a letter to a president, the song also delivered a language of defiance to youth. YG cautioned that if Trump ever tried to rally in LA, people would “fuck it up,” and the Donald seems to have gotten the message. Though the billionaire may have thought posting up in Costa Mesa would be safe, he was proven wrong. The simple chorus of “Fuck Donald Trump” echoed throughout the OC Fairgrounds—whether a cappella in crowds or blaring from Bluetooth speakers—where Trump held a rally on April 28. Youth took over an intersection and got a little rowdy late into the night. “That song was like a bottle of Hennessy to motherfuckers,” YG says. “It got motherfuckers saying how they really feel.”

Not everybody is a fan of “FDT.” The latest delay *Still Krazy* suffered came when the Secret Service called with questions about the album. “They hit Universal up, the mother company,” YG says. “They were saying they need the lyrics to the album to see if there’s any more records that I’m talking about Donald Trump [on] because if there was, they were gonna try to sue and get the album pulled off the shelves.”

While the rapper aims to keep the protest track on the album, it’s certain *Still Krazy* will come soon with or without it. “I’ve been in the studio for a motherfucking year and a half working on this goddamn album!” YG says. “I can’t wait to hit the road and turn up!”

YG
performs with Chance the Rapper, Big Sean and more at Powerhouse 2016 at the Honda Center, 2695 E. Katella Ave., Anaheim (800) 745-3000; www.hondacenter.com. Fri. 6 p.m. \$55-\$300. All ages.



COP ROCK

PHOTOS COURTESY OF LAW AND DISORDER

Officer Moonlight

By night, lead singer Angela Shepherd and her band Law and Disorder work as hard as any Baby Boomer classic-rock outfit, firing off a well-rehearsed stable of timeless hits on stages across OC. Watching Shepherd and her long brown hair swaying, tilting her head back to belt out the choruses to “Hazy Shade of Winter” or “Knocking on Heaven’s Door,” most people would likely never guess that by day, she actually arrests people for a living. “When I’m in uniform, [people] really don’t believe it until they come and hear me sing,” the LA Sheriff’s Department (LASD) lieutenant says.

Shepherd started singing as soon as she could talk. She likes to joke about how she woke up one morning at age 2 singing “Oklahoma.” She continued performing throughout her life, even after completing a criminal-justice degree after high school. Shepherd started dispatching for the California Highway Patrol before moving over to the LASD.

At times, Shepherd has integrated her musical talents with her law-enforcement career, including performing in uniform with a special band called Cops That Rock at D.A.R.E. graduations and community events such as car shows and National Night Out. She also regularly sings the National Anthem throughout Southern California, praising the stars and stripes at places such as Dodger Stadium, Pasadena Civic Center and, most recently, the Hollywood Bowl for the Heroes Ride.

Law and Disorder started five years ago as a hard-rocking tribute experience, playing songs by bands they love, including Janis Joplin, the Beatles, the Rolling Stones and the Pretenders.

But Shepherd had to turn down the volume to keep her vision, literally and figuratively. “I had four torn retinas, and doctors thought it may have been from singing,” she says. “I had to quit for a while to get surgery on my eyes.”

About a year ago, Law and Disorder reformed with a softer agenda. The Yorba Linda-and-Fullerton-based band changed their dynamic, transforming their favorite classic rock jams into



LOCALS ONLY

» CANDACE HANSEN

original acoustic arrangements. The new sound puts less stress on Shepherd’s eyes, driven by drummer John Gooley’s innovative percussion setup and skills.

“[Now,] we have a real sophisticated sound and sophisticated sound system,” says guitarist and second vocalist David McCue. “It doesn’t have to be loud; you can hear everything perfect.

It lends itself to beautiful acoustic arrangements [that] integrate electric guitar, centering on Angela’s vocals and our two- and three-part harmonies. The music is perfectly audible, and you can enjoy your company and enjoy the band, too.”

While Shepherd plans to retire from law enforcement soon, Law and Disorder have no intention of slowing down. In addition to live shows in Orange County and Los Angeles lined up for the remainder of spring and into summer, the band are work-

ing on original material to add to their collection of classic-rock standards and anthems.

“I love singing and performing,” says Shepherd. “Music is kind of like a type of medicine that heals me—it keeps me going; it keeps me young.”

McCue concurs. “Music is a two-way street,” he says. “The audience needs the performers, and the performer needs the audience. We aren’t alone: There are a bunch of other Boomers out there, and we would like to have others join the party and see that there is life after work, life after a career.”

For more info on Law and Disorder, visit www.facebook.com/LADinOC.

Hey, Orange County/Long Beach musicians & bands! Mail your music, contact info, high-res photos & impending show dates for possible review to: Locals Only, OC Weekly, 18475 Bandidier Cir., Fountain Valley, CA, 92708. Or email your link to: localsonly@ocweekly.com.

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concert guide»

THIS WEEK

FRIDAY, JUNE 3

ASAP FERG & TORY LANEZ: 11 p.m., \$35-\$125. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

BIG SEAN, YG, AND CHANCE THE RAPPER: 6 p.m., \$55-\$130. Honda Center, 2695 E. Katella Ave., Anaheim, (714) 704-2400; hondacenter.com.

THE DROPPERS: 9 p.m., free. Muldoon's Irish Pub, 202 Newport Center Dr., Newport Beach, (949) 640-4110; muldoonspub.com.

FARTBARF: 9 p.m., \$10. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292; alexsbar.com.

HAYDEN JAMES: 9 p.m., \$15. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; wayfarercm.com.

JONNY LANG: 8 p.m. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, (949) 496-8930; thecoachhouse.com.

MAC LUSTER: 8 p.m., free. Diego's Rock-N-Roll Bar & Eats, 220 E. Third St., Santa Ana, (888) 862-9573; rockandrollbardtsa.com.

MONKEY FINGER: 8 p.m. Marine Room Tavern, 214 Ocean Ave., Laguna Beach, (949) 494-3027.

SEGA GENEClIDE: 10 p.m. La Cave, 1695 Irvine Ave., Costa Mesa, (949) 646-7944; lacaverestaurant.com.

THE SLY DIGS: 9 p.m., free. The Karman Bar, 26022 Cape Dr., Laguna Niguel, (949) 582-5909; thekarmanbar.com.

SNAPBACK LONG BEACH: 10 p.m., free before 10:30 p.m.; \$10 after. The Federal Bar, 102 Pine Ave., Long Beach, (562) 435-2000; lb.thefederalbar.com.

THE SO SO GLOS: 8 p.m. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; constellationroom.com.

STARKILLERS: 9:30 p.m., free with RSVP. Mansion OC, 841 Baker St., Costa Mesa, (714) 751-6428; sharkclub.com.

VOIVOD: 8 p.m., \$15. Underground DTSA, 220 E. Third St., Santa Ana, (888) 862-9573; underground-dtsa.com.

YEASAYER: 8 p.m., \$20. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

SATURDAY, JUNE 4

CRUCIAL: 9 p.m., \$5. The Prospector, 2400 E. Seventh St., Long Beach, (562) 438-3839; prospectorlongbeach.com.

DOWNLINK: 9:30 p.m., \$15. The Yost Theater, 307 N. Spurgeon St., Santa Ana, (888) 862-9573; yosttheater.com.

FALLEN STARS: 4 p.m. Brix Wine Bar, 16635 Pacific Coast Hwy., Sunset Beach, (866) 357-2749; brixsunsetbeach.com.

THE IRON MAIDENS: 9:30 p.m. Gaslamp Restaurant & Bar, 6251 E. Pacific Coast Hwy., Long Beach, (562) 596-4718; thegaslamprestaurant.com.

JUNIOR BROWN: 8 p.m., \$22. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, (949) 496-8930; thecoachhouse.com.

ORANGE COUNTY WOMEN'S CHORUS: 5 p.m., \$15-\$35. St. George's Episcopal Church, 23802 Avenida De La Carlota, Mission Viejo.

PRONG: 7 p.m., \$15. Malone's, 604 E. Dyer Rd., Santa Ana, (714) 979-6000; facebook.com/MalonesConcertVenue.

TOYGUIAR: 9 p.m., \$10-\$12. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292; alexsbar.com.

TRICIA FREEMAN BAND: 9 p.m. Marine Room Tavern, 214 Ocean Ave., Laguna Beach, (949) 494-3027.

THE USED: 8 p.m., \$35. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

ZAC BROWN BAND: 7 p.m., \$29.50-\$89.50. Irvine Meadows Amphitheatre, 8800 Irvine Center Dr., Irvine, (949) 855-8095; irvineamp.com.

SUNDAY, JUNE 5

ALLISON AUGUST: 7 p.m., \$20. Gaslamp Restaurant & Bar, 6251 E. Pacific Coast Hwy., Long Beach, (562) 596-4718; thegaslamprestaurant.com.

BRONCHO: 9 p.m., \$10. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; constellationroom.com.

CASUALTIES: 8 p.m., \$15. The Yost Theater, 307 N. Spurgeon St., Santa Ana, (888) 862-9573; yosttheater.com.

DARRYL WILLIAMS: 7 p.m., \$15. Spaghetini Rotisserie & Grill, 3005 Old Ranch Pkwy., Seal Beach, (562) 596-2199; spaghetini.com.

JAKE WORTHINGTON: 6 p.m., \$15-\$35. The RANCH Restaurant and Saloon, 1025 E. Ball Rd., Anaheim, (714) 817-4200; theranch.com/saloon.

LORD OF THE STRINGS WITH PAT DONOHUE: 3 p.m., \$30. SOCO: South Coast Collection, 3303 Hyland Ave., Costa Mesa, (949) 760-9150; southcoastcollection.com.

SPORTIVE TRICKS: 2 p.m., free. Muldoon's Irish Pub, 202 Newport Center Dr., Newport Beach, (949) 640-4110; muldoonspub.com.

SYMPHONIE FANTASTIQUE: 3 p.m., \$25-\$96. Renee and Henry Segerstrom Concert Hall, 615 Town Center Dr., Costa Mesa, (714) 556-2787; scfta.org.

TRASHCAN SINATRAS: 7 p.m. The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, (949) 496-8930; thecoachhouse.com.

THE USED: 8 p.m., \$35. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

MONDAY, JUNE 6

KILL THE INTERNET WITH DJ CARDIGAN & DESIRABLE D: 8:30 p.m. Que Sera, 1923 E. Seventh St., Long Beach, (562) 599-6170; thequesera.com.

LA PICANTE: 8 p.m., free. The Lighthouse Cafe, 30 Pier Ave., Hermosa Beach, (310) 376-9833; thelighthousecafe.net.

LIL UZI VERT & KODAK BLACK: 8 p.m. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

TUESDAY, JUNE 7

ARBOR LABOR UNION: 9 p.m., \$8. Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; constellationroom.com.

AUSTERYMN: 8 p.m., \$5. Blacklight District Lounge, 2500 E. Anaheim St., Long Beach.

SONGWRITERS ON SUNSET: 8 p.m., free. Schooner at Sunset, 16821 Pacific Coast Hwy., Huntington Beach, (562) 430-3495; schooneratsunset.com.

WORDVOMOUTH: 8 p.m. La Cave, 1695 Irvine Ave., Costa Mesa, (949) 646-7944; lacaverestaurant.com.

WEDNESDAY, JUNE 8

BLUE OCTOBER: 7:30 p.m. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

CAM'RON: 11 p.m., \$25. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

INSPECTAH DECK: 10 p.m., \$10. Underground DTSA, 220 E. Third St., Santa Ana, (888) 862-9573; underground-dtsa.com.

ORGONE & JUNGLE FIRE: 9 p.m. The Federal Bar, 102 Pine Ave., Long Beach, (562) 435-2000; lb.thefederalbar.com.

ZACH CHURCHILL: 8:30 p.m., free. Marine Room Tavern, 214 Ocean Ave., Laguna Beach, (949) 494-3027.

THURSDAY, JUNE 9

BOOMBOX CARTEL: 9:30 p.m., \$15. The Yost Theater, 307 N. Spurgeon St., Santa Ana, (888) 862-9573; yosttheater.com.

DIVE CLUB: 9 p.m., free. Kitsch Bar, 891 Baker St., Ste. A10, Costa Mesa, (714) 546-8580; kitschbar.com.

DJ KABOOM AND DJ ERICKSON: 10 p.m. VLVTVelvet Lounge, 416 W. Fourth St., Santa Ana, (714) 664-0663; velvetoc.com.

DW3: 8 p.m., \$25. Spaghetini Rotisserie & Grill, 3005 Old Ranch Pkwy., Seal Beach, (562) 596-2199; spaghetini.com.

FUTURE SHOCK: 9 p.m. The Federal Bar, 102 Pine Ave., Long Beach, (562) 435-2000; lb.thefederalbar.com.

THE GAME: 8 p.m. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; observatoryoc.com.

GRN+GLD: 9 p.m., \$3. Que Sera, 1923 E. Seventh St., Long Beach, (562) 599-6170; thequesera.com.

RON KOBAYASHI: 6 p.m., free. Bayside Restaurant, 900 Bayside Dr., Newport Beach, (949) 721-1222; baysiderestaurant.com.



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JUNE 9TH @ 7:15PM
HOW TO PLEASE A WOMAN:

In this workshop we will discuss the female sexual response cycle and how to have more frequent & more powerful orgasms using hands, mouths and sex toys for stimulation. We will cover clitoral stimulation, penetration and g-spot play as well as tips and techniques for oral and manual stimulation.

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HOW TO GIVE A WORLD CLASS BLOWJOB

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sex»

The Kid

There's this boy—he's 29; I'm 46 and female. We met when we were 23 and 41. I was not and am not into little boys. The Kid chased me, and I turned him down for months—until I got drunk one night and caved. It was supposed to be a one-night stand, but it isn't anymore. We've never been "together" because the Kid wants kids and happily ever after and all that horseshit, and I don't (and I'm too old, even if I did). The Kid has been in several relationships over the years, looking for the One, and I genuinely hope he finds her. In my wildest dreams, I'm invited to their wedding and their children call me "auntie." But in the meantime, the Kid runs to me when he hits a hiccup in a relationship, and I let him—meaning, he gets mad at her and fucks me madly. Afterward, I get him to talk about it—he tells me what happened, and I always try to advise him how to make it better, how to make it work. But so far it hasn't, and we're "us" again until he meets another girl. I do love this Kid, for what it's worth. But I'm afraid I'm ruining his chances. I'm afraid that by being an escape hatch, I'm giving him a reason not to work on these relationships and he will never find the kids/forever thing he's looking for. Should I let him go for his own sake? If I tell him honestly why, he won't accept it, so I'd have to just vanish. I'd hate that. It would be worth it if I knew he met someone and got to live happily ever after. But I'd spend my life feeling bad for disappearing on him, and I'd always wonder if the Kid wound up alone.

Don't Call Me Cougar

I don't see any conflict between what the Kid says he wants in the long run—kids and happily ever after and all that horseshit—and the things his actions indicate he wants now, i.e., your rear and your ear. He's young, he hasn't met a woman he could see himself with for the long haul, and he appears to be in no rush—he can have his first kid next year or 20 years from now.

In the meantime, DCMC, he has you.

Here's where I detect some conflict between statements and actions: The fact that you keep fucking the Kid while he's technically still with other women—first you fuck him (madly), and then you advise him (sagely)—is a pretty good indication you're not ready to let go of him, either. If you really wanted to encourage the Kid to work things out with whatever woman he happens to be seeing, DCMC, you would offer him your make-it-work advice without fucking him first.

Fucking someone who has a girlfriend—especially someone who has a girlfriend he's supposed to be with exclusively—doesn't exactly telegraph "I think you two should work it out." So going forward, maybe you should offer the Kid your advice when he's seeing someone, fuck the shit out of him when he's single, and don't waste too much time worrying about whether fucking you incentivizes being single. Because single/you may be what he wants right now.

If I first met someone on a hookup site or at a sex party, and then we start seeing each other, what's the best way to explain how we met when we're at a social event and people ask?

Torrid Revelations Undermining Totally Honesty

The truth is always nice—and in your case, TRUTH, telling the truth about your relationship could be constructive.

There are a lot of people out there in loving, committed relationships (LCR) that had crazy, sleazy starts (CSS). But very few people in a LCR with a CSS tell the truth when asked how they met. A couple who met at a sex party will say they met at a dinner party; a couple who met

SAVAGELOVE

» DAN SAVAGE

inside a cage in a sex dungeon will say they met doing a team-building exercise at a work retreat; and a couple who met during an impulsive, drunken threesome will say they met at a riotous protest outside a Trump rally.

These lies are understandable: People don't want to be judged or shamed. But when a CSS couple lies about how they met, TRUTH, they reinforce the very shame and stigma that made them feel as if they had to lie in the first place. And they play into the sex-negative, self-defeating, super-hypocritical assumption made by singles who attend sex parties, spend time in cages and have impulsive threesomes—these single people who do sleazy things often refuse to date the people they meet at sex parties, etc., because they believe no LCR ever had a CSS. If couples who had sleazy starts told the truth about themselves, single people would be less likely to rule out dating people they met sleazily.

I despised your advice to LIBIDOS, the poly married woman whom you counseled to have sex with her husband even though she has zero desire to do so. You came close to telling her to throw away her consent. Somewhere between one-third and one-half of women have been sexually assaulted. Would it be possible for most of them to suck it up and sleep with someone they had no desire for without ending up resenting or hating that person? Even if LIBIDOS won life's coin toss on sexual assault, she would most likely come to resent her husband if she had passionless sex with him. From the husband's perspective—assuming he's not a piece of shit who thinks he's entitled to sex, but rather just wants a sexual connection with his wife—wouldn't being lied to in this way ruin him? I also don't think you would've given this advice to a gay man—to let his husband fuck him the ass, even if he didn't want to get fucked. The truth is really the only solution here. The road you set this woman down leads only to bitterness and divorce.

Seriously Horrified About That

LIBIDOS, a poly woman with a boyfriend (whom she's fucking) and a husband (whom no one is fucking), asked me if she should "force" herself to fuck her husband. She also mentioned having a kid and not wanting to get divorced. And it was my opinion—an opinion she sought out—that she might wanna fuck her husband once in a while. Advice isn't binding arbitration, SHAT, and if fucking her husband is a traumatizing ordeal, as opposed to a dispiriting chore, she should ignore my advice and keep not fucking her husband. And seeing as LIBIDOS asked me if she should fuck her husband, it seemed safe to assume that she was open to the idea.

You weren't the only reader to take me to task for my advice to LIBIDOS. Apparently, there are lots of people out there who don't realize how many long-marrieds—men and women, gay and straight, poly and mono—fuck their spouses out of a grim sense of duty. It seems a bit extreme to describe that kind of sex as a consent-free/sexual-assault-adjacent trauma. Choosing in the absence of coercion to go through the marital motions to keep your spouse happy is rarely great sex—for either party—but slapping the nonconsensual label on joyless-but-trauma-free marital sex is neither helpful nor accurate.

On the Lovecast, Emily Bazelon and Mistress Matisse on decriminalizing prostitution: savagelovecast.com. Contact Dan via email at mail@savagelove.net, and follow him on Twitter: @fakedansavage.

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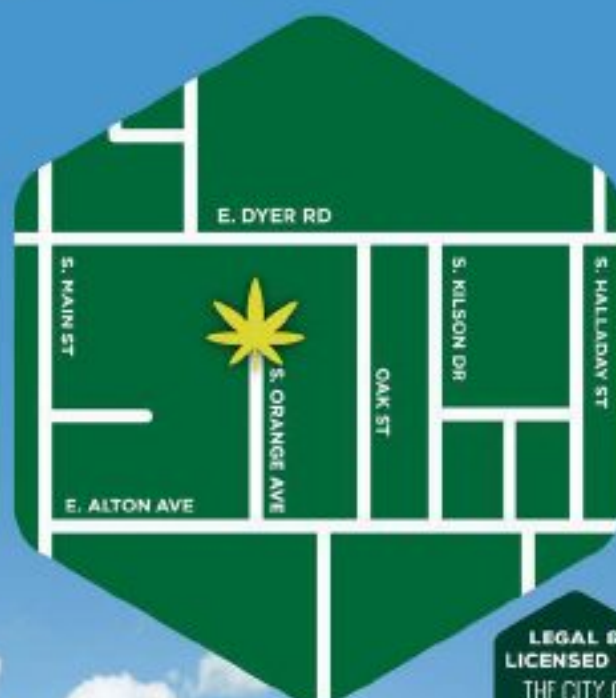
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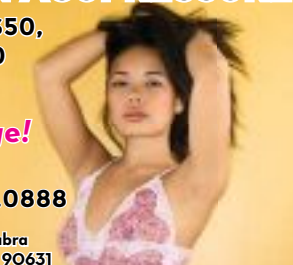
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JUNE 2016

SUNDAY	MONDAY	TUESDAY	WEDNESDAY 1	THURSDAY 2	FRIDAY 3	SATURDAY 4
SCHEDULE SUBJECT TO CHANGE - NEW SCREENINGS AND EVENTS ADDED OFTEN! FOR SHOWTIMES & UPDATED SCHEDULE, VISIT US AT THEFRIDACINEMA.ORG						
5 MYSTERY TRAIN DOWN BY LAW STRANGER THAN PARADISE BROKEN FLOWERS	6 OCEAN'S EIGHT THE NIGHT ON EARTH	7 MYSTERY TRAIN DOWN BY LAW STRANGER THAN PARADISE BROKEN FLOWERS	8 MYSTERY TRAIN DOWN BY LAW STRANGER THAN PARADISE BROKEN FLOWERS	9 AS I AM OJ AM	10 Only Lovers Left Alive	11 SAD & BEAUTIFUL WORLD COTTE & CLOUTIER STRANGER THAN PARADISE DOWN BY LAW OCEAN'S EIGHT THE NIGHT ON EARTH MYSTERY TRAIN
12 THE PRINCESS BRIDE	13 THE NIGHT STALKER	14 THE NIGHT STALKER	15 THE NIGHT STALKER	16 IGGY POP	17 CLOWN	18 CLOWN
19 THE SANDLOT	20 THE SANDLOT	21 THE SANDLOT	22 CLOWN	23 JAWS	24 RAIDERS!	25 RAIDERS!
26 RAIDERS!	27 RAIDERS!	28 RAIDERS!	29 RAIDERS!	30 RAIDERS!	BEST OF WINNER DC WEEKLY	



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